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NEEDLECRAFT

The Home Arts MAGAZINE

March 1935

Ten Cents

SORE THROAT

SEE HOW QUICKLY LISTERINE RELIEVES IT

Don't put up with the pain of ordinary sore throat. It is so unnecessary. At the first symptom of trouble, gargle with Listerine just as it comes from the bottle. You'll be delighted by the result.

Often one gargle is enough to relieve that tight, raw, burning feeling. If relief is not immediate, repeat the gargle at 2 hour intervals. Usually two or three applications of Listerine are sufficient.

Listerine gets results because it is first of all a powerful, though safe, antiseptic which attacks millions of germs on mouth and throat surfaces. Tests have shown that when used as a gargle, Listerine reaches far beyond the soft palate into the posterior pharynx where sore throat frequently starts.

Keep Listerine handy in home and office and use it full strength at the first symptom of a cold or sore throat. Lambert Pharmacal Co., St. Louis, Missouri.

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PLEASANT TO TASTE . . . SAFE TO USE

The 1935 Outlook

WHEN this copy of Needlecraft reaches you, our new year will be well started upon its journey, carrying with it the good wishes of everyone for happier days to come. As is usual at this time of year, hundreds of forecasts are being made by economists and students of social science, as to what changes the new year will bring, and one year from this date these same forecasts will make mighty interesting reading, as we compare what was predicted with what actually happens; but regardless of what 1935 may bring us, there is certainly cause for optimism in the surveys which have been recently made, not only in America, but in other countries as well.

It has been repeatedly said that the depression which has prevailed so generally since 1929 is the first really world-wide depression we have ever experienced and this is undoubtedly true. Professor Westerfield of Yale University in commenting upon this recently states that because the depression is world-wide, recovery must of needs be slow, and cannot be accomplished by any one plan, no matter how widely heralded as a panacea for all our difficulties. Numerous involved causes combined to bring about the difficulties under which we have been laboring; that is why the solution has not been simple or direct. The hopeful sign today is that in nearly every country, reassuring factors are beginning to indicate the approach of improved conditions.

In France, for instance, a slight improvement in business was reflected in a decided increase in holiday buying at Christmas; and while unemployment constitutes a serious problem there as here, the French government is instituting an extended building program to take up the slack, and working people are encouraged at a favorable reduction in living expenses. England seems to be even more fortunate, for she entered the new year with her list of unemployed very greatly reduced over the final month of 1934. Bankruptcies have decreased remarkably; rail traffic is steadily increasing, and the British Government appears to have been oustandingly successful in co-operating with the industries of that country to the end that many important adjustments have been made, to the distinct betterment of conditions affecting employer and employee alike. A brisk building activity is noted, particularly in the vicinity of London, where the modern apartment is becoming very popular, and small, compact, furnished or unfurnished units are renting as fast as they can be prepared. From Germany come reports of a general optimism resulting from continued gains in domestic business, and continuing building activity which reduces the threat of unemployment.

And now, to come to our own United States of America, there is probably not a single statistician or economist of note who took occasion to review conditions at the end of the old year, and the beginning of the new, who did not predict that in general we might confidently expect improving industrial and business relations as 1935 progresses. There is an old saying that "Nothing succeeds like success," and psychologically speaking there is nothing which so inspires improvement as a conscious feeling that we are advancing toward success, rather than slipping backward. Therefore the apparently united aspect from various quarters of the globe, indicative of progress toward real recovery, should give us all fresh courage for the days to come.

God's Channel

To be a channel through which flows
God substance into everything:
The words I speak, the song I sing,
The trees I tend, the rambler rose;
The poem forming in my mind,
The simple meals that I prepare;
Whatever task my hands shall find,
This, Father, is my earnest prayer:

To be responsive to Thy will,
An instrument, alive, awake;
To know the choice is mine to make
Of truth or error, good or ill;
In all I choose to be, and do,
To be the voice of Spirit power,
An open channel for the true
And beautiful, from hour to hour.

—Irene Stanley

Children in Gainful Occupations

NO one who has ever seen a child made prematurely old and careworn by the unrelenting task-master, hard work, can fail to sympathize with the efforts which have been put forth from time to time in an attempt to limit the age at which children may be employed in gainful occupations. In his recent message to Congress, President Roosevelt commented upon child labor, stating that it had been "for the moment outlawed" under the various codes of fair competition. For years the question of an amendment to our constitution restricting the labor of children has been agitated. Away back in June, 1924, this amendment was first proposed and it has been ratified by twenty states. The resolution reads: "The Congress shall have power to limit, regulate and prohibit the labor of persons under eighteen years of age."

Much controversy has been waged over the advisability of ratifying this amendment. Its foes point out that it involves a question which should be determined by each state individually; that climatic conditions have much to do with the age at which young people should be permitted to go to work; and that there is danger in permitting to Congress power to absolutely control the life of young people throughout the nation, where conditions vary so decidedly in the various sections of the country. There have always been a very considerable number of sincerely-minded individuals who believe that the principle of "States' Rights" should not be violated, and that to as great an extent as is practicable, all questions should be decided and adjusted by the individual states; and that the federal government should handle only such as require a central administrative power.

The American Farm Bureau Federation has been until recently, opposed to the Child Labor Amendment but of late they have reversed their opinion, and are now lined up with the advocates of the amendment. The American Federation of Labor has always been one of the amendment's warmest friends and defenders, and they are now calling upon the state federations of twenty-eight states to make the passage of the amendment their chief legislative objective this winter.

You and I will probably be called upon later to vote to either ratify or defeat this resolution; so it is not too soon to be thinking the matter over, that we may make up our minds on which side of the controversy we choose to be found. In any event we can all undoubtedly agree that every child has an inalienable right to leisure, wholesome recreation, opportunity for education, and freedom from adult cares while he is growing, and before he has reached his maturity. It is not only for his welfare but for the future welfare of the nation in which he lives, that this should be possible. That is a consideration we should not overlook.

Healing the Mind Along with the Body

IT is perhaps seldom that we realize the important strides that medical science is taking. Most of us perhaps think of medical men as much the same from one generation to the other. They go to college, study practically the same books that their fathers did on biology, anatomy and the like. They graduate, go out into practise, and when we are ailing we call upon them in much the same routine manner which has prevailed for years.

It is very interesting to note in this connection that one of our foremost hospitals, one in fact which first opened its doors in 1821, has recently embarked on a new venture which indicates the intensive, thoughtful work done by its staff. This is embodied in a plan for mental-physical healing, sponsored by practical, experienced doctors — not theorists — and one of the first of its kind to be set up in America. To use the words of its director, "There is seldom a physical upset that does not have a corresponding mental trouble; and there is hardly a mental disorder that does not have a corresponding bodily upset. A patient to us is not just a heart case or a diabetic; just a body or a mind, but a complete personality, and whatever is troubling him, either in body or mind, should be dealt with as a single job of restoring health."

Particularly is this new clinic directing its attention and research to the cases of children who are mentally affected. This, the physician in charge explains, is a condition which sometimes prevails without the parents being aware of its seriousness. The child is nervous and it is said that he will "outgrow" the tendency, whereas there is a chance that it may seriously handicap him all his life if not eradicated by the sensible, sane advice of a thoughtful physician who makes this sort of ailment his particular study. Probably the most common variety of mental trouble results from fear — not fear that has good reason back of it, but fear that we cannot account for, that has become a habit. The younger the patient, the more easily tendencies toward unreasoning mental states of this nature can be eradicated; and for this reason the new mental-physical clinics which are being set up in connection with many of our larger hospitals bid fair to perform a most useful service to mankind.

Many of us, and many of our friends, have mental habits which do not perhaps interfere harmfully with the business of living but frequently they color and upset a man's whole mental existence, and it is indeed interesting to know that medical men are recognizing this as one cause of physical lack of well-being, and are preparing to cope with it in a most practical manner.

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The American Housewife Abroad

BY FLORENCE YODER WILSON

This shows the young part of Ospringe Place, which has stood for a mere eighty years, but the old parts of the house have watched people come and go for several centuries

LAST month when I told you about the exhibition of crafts by English women, I promised you that I would give you a closer view of life in the little town of Faversham, in Kent, and regale you with tales of hot water bottles, puddings, soft coal fires, and whole regiments of polite tradespeople who chirruped an everlasting melody of mmmques. Mmmque or really que is the English equivalent for thank you. Through centuries of chirping the que or the kyou is all that is left. But that isn't half as wonderful as the lingo of the waitress in London who sneered at me for not wanting treacle pudding and assured me that "it was gone time" to give me liquid refreshment.

I have a grand flourish for you at the end too, when up in London I actually was in "mar-harble halls, with vassals and serfs at my si-hi-hide," and saw the Duchess of York at the exhibition of the Royal School of Needlework, in the home of Sir Philip Sassoon.

BUT to go back to Faversham, where Queen Elizabeth and I have visited, and Ospringe Place, on the way to Canterbury, not far from the leper's seat where the poor unfortunates were allowed to pause on their way to the holy cathedral. I felt rather like a pilgrim myself during my stay, as I walked back and forth on the old ways, stomping along with my cane, and Chummy, the spaniel.

Ospringe Place is a big house; I counted some eighteen rooms, and I have omitted some in the older part of the house, I know. These large houses explain the use of many servants, but fortunately you can get maids quite cheaply, their price being proportionate with their experience. Since the English household in which I stayed was a rather transient one, making out for two or three years only, maids were taken fresh from the cradle so to speak, three maids, for one month, for less than we pay one for one week. Of course they all slept and ate in the house, and I might add did more giggling back stairs than I have heard since I stopped going to church with my friend Marion H . . . Remember how we used to giggle?

PERHAPS a typical day's work, with Nora at the helm, would give a good description of what goes on. At about seven, the day starts. First trays. Trays for everyone, with a special breakfast for each, as ordered. Into the room comes Edith, stolid, with a rosy face like a pudding, and a mind several seconds behind her ears and eyes. Her duties were, to knock on the door, enter with the tray, say good-morning, close the window, shut the door on leaving. On my last morning I had been up early, and had shut the window. Enter Edith. Good-morning. Tray placed on bedside table, a smile, given a second or two after my smile. She walks towards window. Window is shut. Looks vaguely at it, half turns, then turns stolidly back, opens the window. Leaves the room. Door shuts on me, convulsed under covers. She knew that the window was to be touched, but why oh why she did not know.

After the family is up, and dressed, with me to ramble in the great garden, others to work, or play, or plan, or go out, the maids, two together, descend upon the rooms. Up go the windows, round goes the sweeper, things are dusted, and then the bed is shaken up, mattress turned at least twice a week, covers anchored firmly in place, hot water bottles rescued, and everything left neat in a jiffy.

AT noon dinner must be ready, and a big dinner too, for it is cold, and food must be hot and plentiful. Meat, potatoes, vegetables, salad (not much in England) and a dessert, most often some sort of pudding with a sort of creamy sauce. Fruit and cheese on the sideboard if you want it, and coffee afterwards in the big drawing room. We all ate with our coats on, even with the central heating, for there was not often a fire in the enormous old dining-room. We were in there so little, and it was an unnecessary expense. There were in fact only two fireplaces kept going most of the time. If one sat in one's room, one dressed for the part, or got into bed, from whence one threw books and papers in all directions.

It did seem to me that my rest at Faversham was better than I have ever had, despite my violent awakenings when I turned over and shed books on the floor, or when the white owl in the garden hooted near, or a daw screamed into my open window, or I must mention, when I went to bed to fall asleep thinking gratefully of my dear hot water bottle Hermione, only to waken at four, in changed temperature, dreaming that I was being suffocated in a great bottle.

FOR there were mild days in Faversham, when the sweet smell of wet, dying leaves was like perfume, and the leaves fluttered slowly from the great horse-chestnut tree without a sound.

But I must hurry through the afternoon, with clearing up, and cleaning, and before we know it, tea time is at hand. The big kitchen with gas stove, and coal stove, a small one to heat the water, is warm as toast. Everyone is clean and rested. Uniforms are freshened. The big tray is ready. At four o'clock we all have tea in the drawing room, or in our own rooms if we want.

The mother had hers in state in her own room, and fortunate indeed were those bidden to that feast. But down in the drawing room, the majority gathered. Boys and girls and Chummy and the fire. Tea, milk, sugar, thin slices of bread and butter, toast perhaps, and cakes. I always used to wonder how many happy times the big mirrors on opposite sides of the room had reflected, for tradition says that the old house has always been full of children, boys and girls, weddings, births and deaths.

ENORMOUS windows from high ceiling to the floor, look out in a three-sided bay onto the great lawn, stretching away for over an acre, bright green even in December, save where it was edged with the golden brown of fallen leaves.

Inside all is warmth and satisfaction, either from tea, or because of the let up in the day's work, for they all worked, and worked hard, in that home, at one thing or another. Back in the kitchen were Nora, and my jewel Edith, and Agnes, who was like a frightened rabbit, and perhaps the part-time gardener, having their tea. Then cleaning up again, and preparations for supper. There must have been other things on foot, but I didn't see them. Washing was done I know, and certain canning, and Nora made bed jackets for us all, knit by her swift moving fingers. What wouldn't I give for Nora, bright, pretty, fine and sweet as an English apple, efficient and intelligent. Young herself, she marshalled her forces and did her work in a way to inspire the envy of us all.

Then at seven or seven thirty, supper, with a hot soup, one good dish en casserole, of vegetables, or meat and vegetables, or a starch, then a dessert, one made by Nora of course with the inevitable sauce, or worse still from the standpoint of my figure, rich cream.

MEANTIME someone has gone swiftly through the house, drawing the blinds in the bedrooms, and shutting the big shutters in all of the downstairs part of the house. Then about nine, the hot water bottles are marshalled, one for each ice-cold bed, their little jackets on, to keep us warm through the night. The beds are opened, and all the array of bed garments laid near by. And what could be more gorgeous than a long evening in bed, with a bottle at the feet, and a warm bed jacket on, reading oneself to sleep on mystery stories or tales of old English houses, haunted by their wicked owners? No, I never was frightened at Faversham, although it did give one a thrill to go into that part of the house, several centuries old, where the footsteps of so many human beings, long dead, seemed still to echo in the cold corridors.

WE must get on to the town of Faversham before it is too late, for there is still the Duchess of York to tell about. The house was about ten minutes' walk from the town of Faversham, an ancient little village, with its busy street shaped like a sickle, a crescent one, such as we use at home to cut the grass. They call the main street the high street in England, and of course Faversham had its high street, and the top of the street and the bottom of the street. An old market place, with projecting balconies, and leaded panes. Tiny shops no bigger than your thumb, with fruit for sale, or toys, or knitting supplies. Sidewalks barely wide enough for two people to pass abreast, and prams (baby carriages), dogs, children, and solemn ladies in dresses of ancient vintage and loyal Queen Mary hats.

Wool shops are frequent, and one can always buy wool at the draper's (the clothing department store). I bought two dresses whilst in Faversham. Sizes are, small, women's size, and out size. I was a woman. The cheaper dresses are cut very high in the waist, narrow in the shoulders, and full in the skirt. My dresses were of a sort of crepe and I paid about five dollars apiece for them. As I am wide shouldered, and have a long waist, I looked very, very strange in them no matter what I did.

WOOL is about six pence an ounce. Twelve cents in our money. The wool garments of all descriptions are far cheaper, and better than ours. There is a Woolworth store in Faversham too, believe it or not. I spent a happy time there browsing in the aisles and watching the people buy.

Food is high in England, and good fruit scarce, despite the claim that it is not. I am talking to Americans now, and by our standards their fruit is expensive and inferior. As on the continent, almost everything is sold by weight. Fish are delicious, but inclined to be looked down upon. Englishmen like their beef and like it plentiful. It is good too, and cut in ways surprisingly thrifty. Mutton too, is good, but I had little pork.

But now we must leave Faversham and go into London to the exhibition of the Royal School of Needlework. This exhibit which one saw by invitation, and then by ticket, was held at the home of Sir Philip Sassoon, a beautiful place in itself. A big stair-case leads up from a marble hall (there are my marble halls) branching out dramatically to right and left, with a lovely Romney downstairs over the fireplace, and two Sargents facing each other on the twin stair landings. And if we hadn't stopped to look with reverence and appreciation at the Romney downstairs we would never have seen Her Royal Highness.

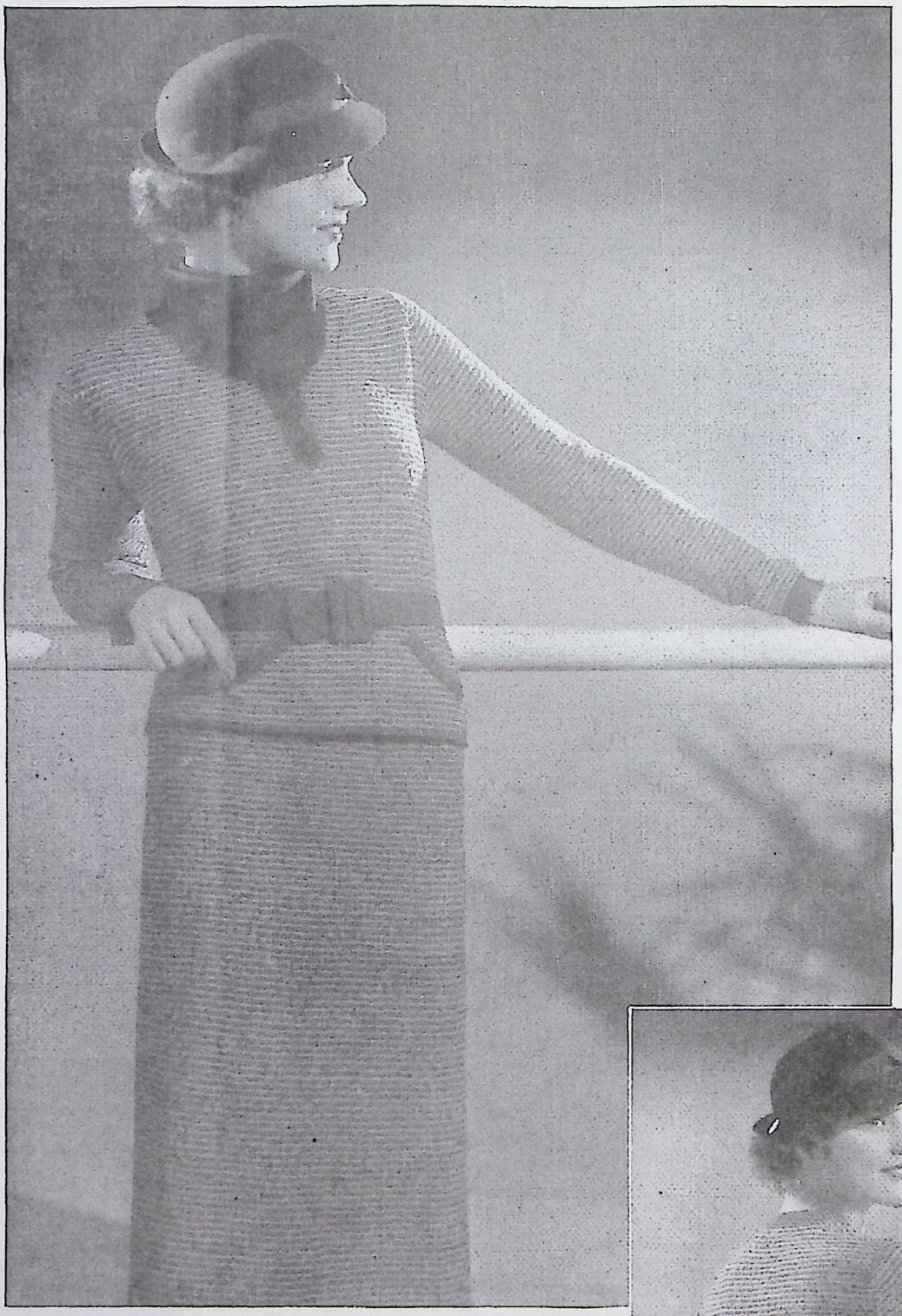
THE exhibit was upstairs, filling a hallway and one huge room. Although all of the points were displayed, and some laces, the majority of the work shown was handmade lingerie and bed quilts, the latter, to my amazement, quilted by machine. As heat is such a problem the bed jacket plays an important role in English life, and many lovely ones were shown.

Concluded on page 13

NEEDLECRAFT
The Home Arts Magazine

The Janna—A Modish Knitted Jumper Suit

DESIGNED BY MERLE MUNN



Sports knitteds play an important part in the spring wardrobe. The combination, in narrow stripes, of two interesting color mixtures makes this cleverly-styled suit especially charming. Easy to make, it is not too difficult for the newest knitter

THIS attractive two-piece jumper suit was designed for a sixteen-year size. The model used a medium-weight nubbed yarn giving seven stitches to the inch and eleven rows to the inch of plain knitting with No. 4 standard gauge needles.

Materials required are twelve one and one-half ounce balls of dark mixture (blue and green for the model) and five balls of light mixture (ivory and green), one pair of No. 4 double-pointed bone needles (standard gauge) and a No. 4 circular steel needle, six medium-size buttons to match dark yarn, one slide buckle and seven-eighths yard of one-half inch elastic.

Jumper

FOR the back: With dark yarn cast on 109 stitches on double-pointed needles. Knit 1 row, purl 1 row. Attach light yarn at beginning of last row, purl 1 row. Take up dark yarn, knit 1 row, purl 1 row; with light yarn, knit 1 row. Repeat these 6 rows throughout, making 2 rows dark, 1 row light, in stockinette stitch. Work 6 inches. Increase 1 stitch in 2d stitch from each end of needle. Repeat increases every 16th row 3 times. Work 117 stitches for 2½ inches or until 13 inches from beginning. Bind off 7 stitches each side for underarms. Decrease 1 stitch each side every 2d row 7 times. Work 89 stitches even for 58 rows or until 6½ inches above the underarm. To shape shoulders bind off 4 stitches at the beginning of 12 rows, making 24 stitches for each shoulder. Bind off 41 stitches for the neck.

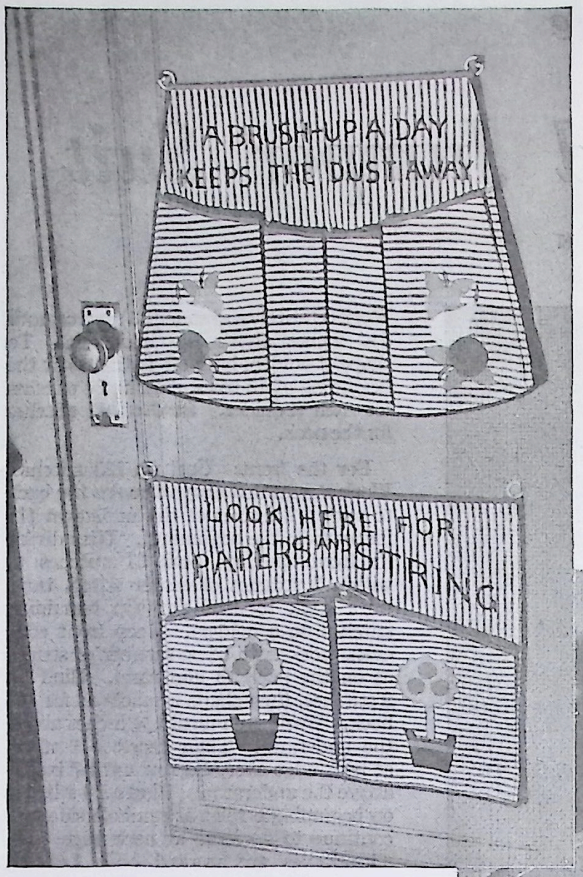
For the front: Cast on 123 stitches. Work stripes and shape same as the back to within 2 inches of the underarm (11 inches from the beginning). Then divide for front opening: knit 61 stitches to within 3 stitches of center stitch, turn, work back to armhole (slip remaining stitches on a holder). Keep front edge even, work until same number of stripes as on the back to underarm. Bind off 9 stitches, then shape armhole as for the back. Work even until 4½ inches above the underarm. Then decrease 1 stitch at neck edge every 2d row until 7 inches above the underarm. Bind off 4 stitches on beginning 6 rows at armhole side and continue to decrease at neck edge until all stitches are worked off. Leaving center 7 stitches on holder for the band, take up the 61 stitches of right side and work to correspond to the first side.

The sleeves: With light yarn, cast on 34 stitches for the left sleeve. Begin stripes with dark yarn, increase 1 stitch at end of knit rows on the 12th and 24th rows, work 2 rows. Break yarn, slip the stitches to back of needle. Cast on 21 stitches with light yarn, increase on beginning of knit rows, on the 12th and 24th rows. When same number of stripes as on the first piece, join the 2 pieces with the shaped sides on the outside. Work stripes, increasing 1 stitch each side every inch 14 times. Work 6 rows, increase 1 stitch each side. Work 89 stitches for 6 rows, or to within 1 inch of desired length to underarm. Decrease 1 stitch each side every row 5 times; then decrease each side every 2d row until there are 29 stitches. Bind off.

Concluded on page 11

Glorified Ticking

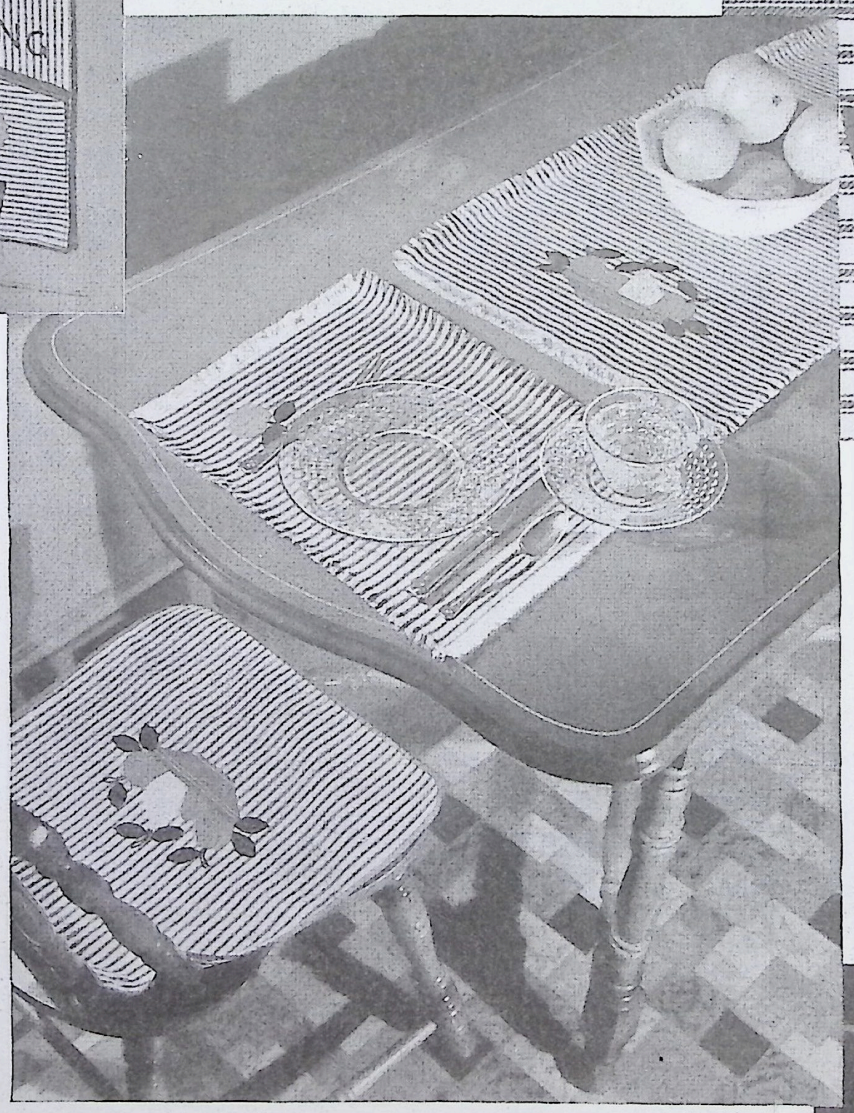
BY
CHRISTINE FERRY
AND
MARIE IVINS



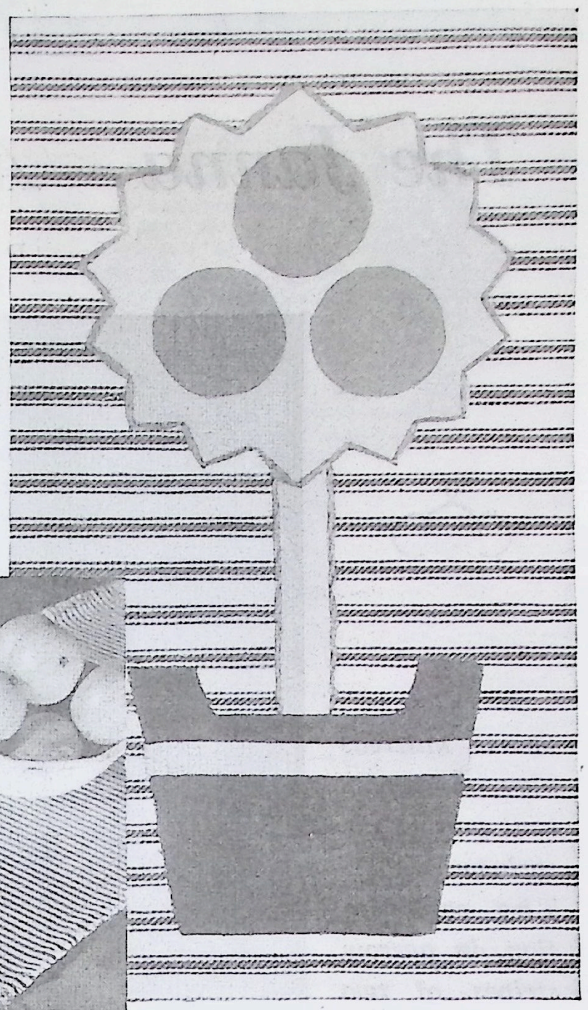
No. 35 - 3 - 1 (upper) No. 35 - 3 - 2 (lower)

Above are two decorative wall pockets designed for the purpose of keeping the kitchen orderly. Both finish about sixteen-by-twenty-two inches in size. Although suspended by ivory rings, each has a top casing through which a wooden stick can be run to keep it flat. The gay gingham patches — red, yellow, orange and green—contrast delightfully against the striped blue and white background and harmonize with various kitchen color schemes. Opposite is a closeup of the orange tree motif

Because of its sturdy texture the ticking is admirable for table mats or chair seats. A rather bright blue gingham has been used for the bowl of the fruit design at the right and black chintz sprigged with white forms leaves that are in striking contrast to the colored fruits. The mats and runner of this set, No. 35 - 3 - 3, are equally usable on a breakfast-nook or a drop-leaf table and the chair seat may be shaped to suit. Tapes will anchor it securely to the back



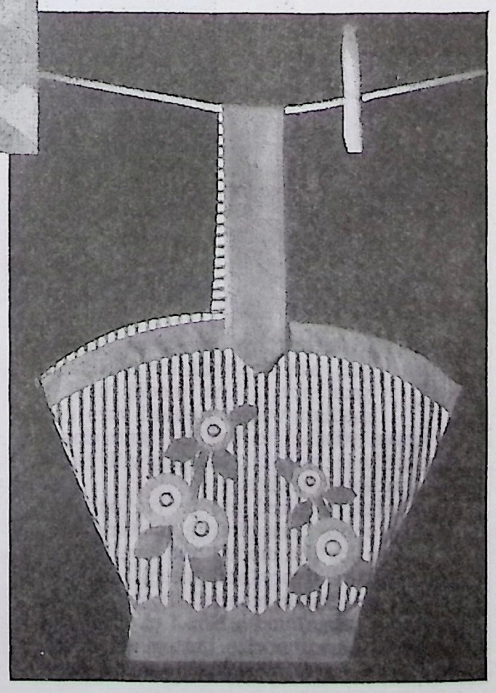
No. 35 - 3 - 3. Breakfast Set



No. 35 - 3 - 4. Chair Seat

However limited the home laundry work may be, a clothespin bag is almost a household necessity. No. 35 - 3 - 5 finishes twelve and one-half inches deep at the center and fifteen across the top. So that it may slide along the line when one is hanging out clothes, the handle is sewed only to the top of the center back, snaps to the front and then again to itself on the inside about two inches from the center fold. There are apricot flower forms with yellow centers and foliage and trims are green

No. 35 - 3 - 5. Clothespin Bag



JUST ordinary striped blue and white pillow-ticking is the material used for these swanky kitchen things, the gayest of ginghams supply color for the fruit patches and only a few touches of the simplest of stitchery are added for accent. You will like these decorative conveniences for your own kitchen and they will do admirably for shower gifts.

The set of breakfast mats, No. 35 - 3 - 3, is equally usable on a drop-leaf square, an oblong extension or the regulation kitchen table, and the runner which measures sixteen-by-thirty-two inches will look equally well on an alcove table between meals as for table service. Since the decoration on the matching chair seat, No. 35 - 3 - 4, is placed in the center, the edge can be shaped to fit the chair upon which one wishes to use it, it can be made into a mat with rounded corners for use on the alcove bench or even utilized as a cushion cover.

The bowl is a rather bright blue and resting in it are yellow pears, red apples and oranges; the leaves are black. Edges which are to be covered by adjacent patches are not to be turned under. Lines of outline stitchery done with two threads of orange stranded floss are worked on the blue bowl after the patch has been applied. Stems are outlined with black.

It is planned to fringe these mats to a depth of three-fourths inch all around. Since the material is very firmly woven, it will not fray when laundered. Place-mats are cut twleve-by-sixteen inches. Since the runner will also look well on a serving table and additional place-mats are always useful, it is suggested that two of these breakfast sets will provide a very decorative collection of accessories for a simple summer-cottage or outdoor dining-room.

The chair seat has a backing of the same material, the edges of the two pieces being seamed on the right side with colored bias-fold except across the back, which is left open and both edges bound, so that the felt or padded

Continued on page 11

New Panels—Crewel Embroidered—for Your Screen

Or Done in One Piece, a Wall-Hanging for the Space Over a Day Bed

No. 35 - 3 - 6. Screen Panels

THE making of an important embroidered wall-hanging or the panels for a large three-fold screen in English crewel embroidery is by no means the ambitious undertaking which it might at first appear. In reality much less time is involved than in the making of either a crocheted bedspread or a patchwork coverlet, and the stitchery is so varied and the fine multi-color wools so fascinating to work with that there is never a tedious moment from start to finish.

Crewel embroideries done in designs reminiscent of those of the Jacobean period, when so much work of this nature was used for the decoration of English manor houses, is usable in almost any living-room of today and is unrivaled for its decorative effect.

BY

CHRISTINE FERRY

AND

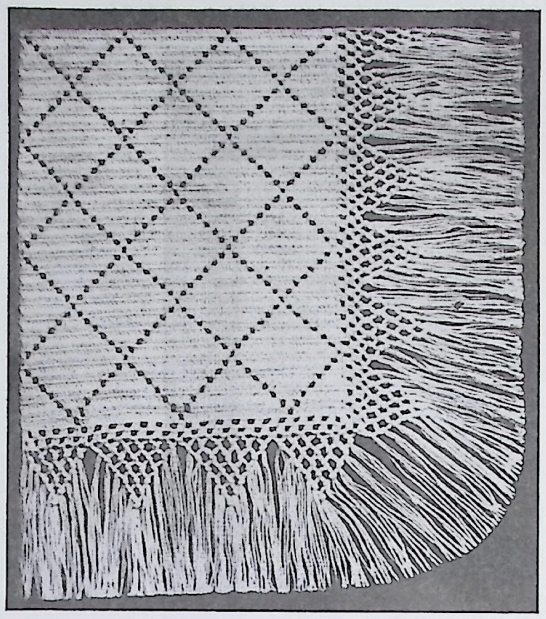
E. MARION STEVENS

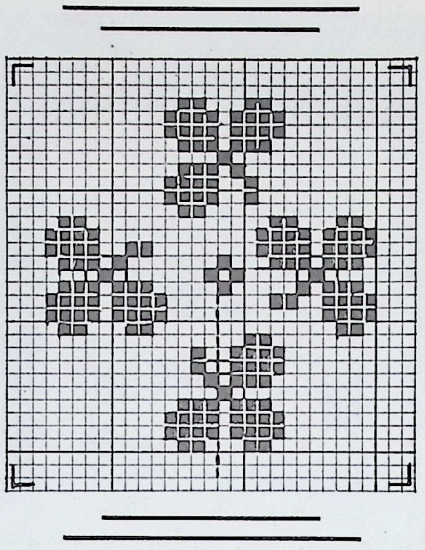
IF you have never done any of this so-called "crewel work," you have a revelation in store for you. Ecru linen is the background material and several shades of rose, blue, yellow, violet, brown and green are combined in the development of the flower and leaf motifs emanating from the "Tree of Life," the birds and butterflies among the branches and the animals on the hillocks at the base. Two threads of the crewel wool are used in working and the stitches are familiar to all embroiderers.

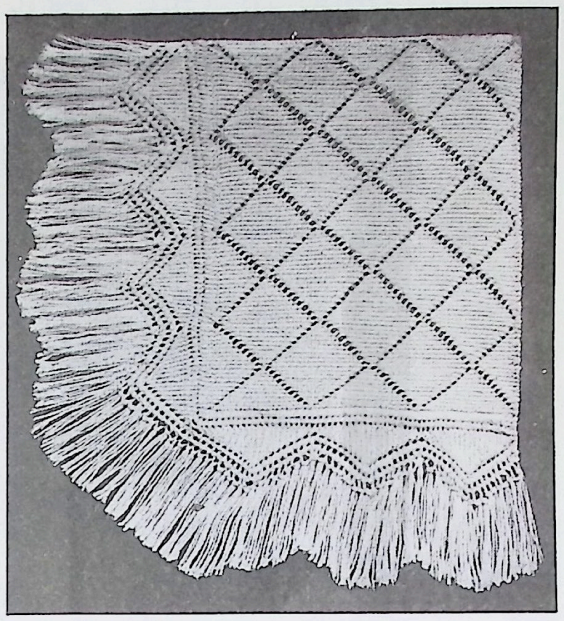
Even if you have never before encountered animal and bird life in your stitchery problems, you have no occasion to be disturbed. The worker who did these screen panels was equally unfamiliar with them, yet she had no difficulty in making them very realistic.

Continued on page 20

Crocheted and Knitted Bedspreads That Anyone Can Make







BY CHRISTINE FERRY AND FLORA DEUSCHLE

THESE bedspreads have been planned for the vast number of amateur knitters and crocheters who feel disinclined to undertake more ambitious designs and yet feel the urge to do what everyone else is doing, and crochet or knit a bedspread.

To anyone who has become acquainted with the rudimentary knitting stitch or the simple treble of crochet, the making of a bedspread in either one of the diamond designs pictured at the top of the page is simplicity itself. And yet, regardless of its simplicity, such a spread is suitable for use with any but the most sumptuous of furnishings and, best of all, will wear indefinitely. It is definitely an heirloom of the future.

This design, which is formed by diagonal lines of spaces, is made in strips which are then sewed together in such a manner as to make the seaming as inconspicuous as possible. And to this end a uniform tension should be maintained throughout.

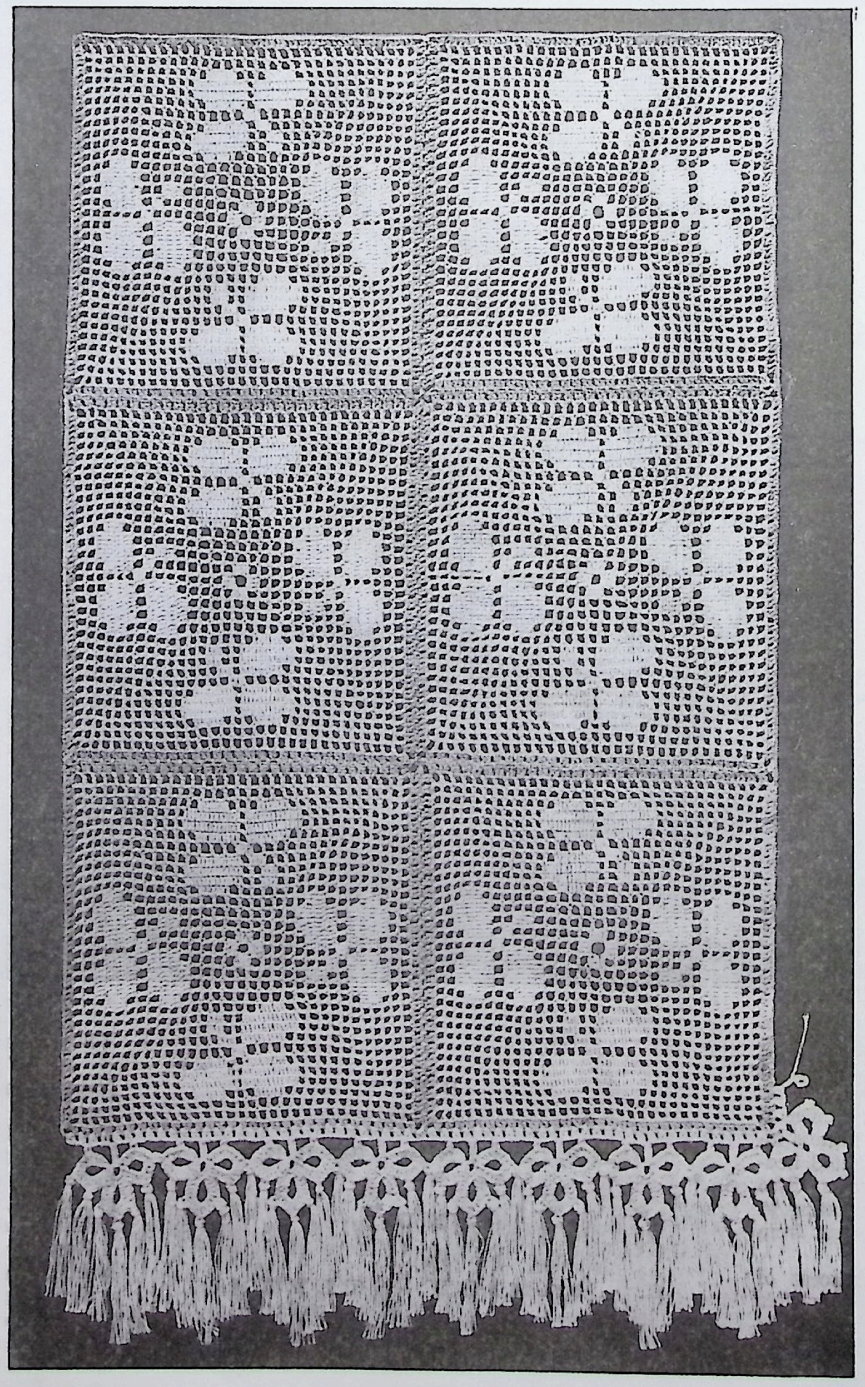
Knitted spreads are usually made of bleached (white) soft knitting cotton, while crocheted ones are made of a more firmly twisted thread in the natural color.

The third design is developed in blocks of filet crochet, which are started at the center and worked in rounds — a method which results in edges of uniform tension on all four sides. These blocks are crocheted together on the wrong side. This spread may be made in one color or a combination of two — natural and ecru (or blue, rose, brown or green), using the darker for the heading of the fringe and the borders of the blocks, which when joined form a checkerboard design. Because of its open texture, this spread needs a colored sateen lining, which should be finished separately and tacked to the crochet at the top of the fringe heading.

Knitted Diamond Design

THIS bedspread is knitted in strips in garter stitch or plain knitting with knitting cotton and one pair of No. 14 steel needles.

Cast on a multiple of 22 stitches plus 1. A very convenient number to handle is 155 (seven repeats), but if you prefer to make wider strips, add 22 or 44 stitches. In this case you should cover one end of each needle with sealing wax, or use a cork, to prevent stitches from dropping. Should a child wish to knit a coverlet for her doll's bed, let her do it in three narrow strips. The youngster gets more fun out of her work if she sees it growing more rapidly.



Abbreviations: St (stitch). K (knit). O (over) — put thread over needle; this "over" makes a stitch when knitted in the next row. N (narrow) by knitting two stitches together.

Having half diamonds along each side of strip, you begin and end each row with the same number of stitches.

1. K 1, * o, n, k 17, n, o, k 1, repeat from *.
2. Knit the number of stitches cast on. All even rows are the same.
3. K 2, * o, n, k 15, n, o, k 3, repeat from * ending with o, k 2.
5. K 3, * o, n, k 13, n, o, k 5, repeat from * ending with o, k 3.
7. K 4, * o, n, k 11, n, o, k 7, repeat from * ending with o, k 4.
9. K 5, * o, n, k 9, n, o, k 9, repeat from * ending with o, k 5.
11. K 6, * o, n, k 7, n, o, k 11, repeat from * ending with o, k 6.
13. K 7, * o, n, k 5, n, o, k 13, repeat from * ending with o, k 7.
15. K 8, * o, n, k 3, n, o, k 15, repeat from * ending with o, k 8.
17. K 9, * o, n, k 1, n, o, k 17, repeat from * ending with o, k 9.
19. K 10, * o, k 3 together, o, k 19, repeat from * ending with o, k 10.
21. K 9, * n, o, k 1, o, n, k 17, repeat from * ending with n, k 9.
23. K 8, * n, o, k 3, o, n, k 15, repeat from * ending with n, k 8.
25. K 7, * n, o, k 5, o, n, k 13, repeat from * ending with n, k 7.
27. K 6, * n, o, k 7, o, n, k 11, repeat from * ending with n, k 6.
29. K 5, * n, o, k 9, o, n, k 9, repeat from * ending with n, k 5.
31. K 4, * n, o, k 11, o, n, k 7, repeat from * ending with n, k 4.
33. K 3, * n, o, k 13, o, n, k 5, repeat from * ending with n, k 3.
35. K 2, * n, o, k 15, o, n, k 3, repeat from * ending with n, k 2.
37. K 1, * n, o, k 17, o, n, k 1, repeat from * ending with n, k 1.
39. N, * o, k 19, o, k 3 together, repeat from * ending with o, n.

Repeat from beginning for length of strip.

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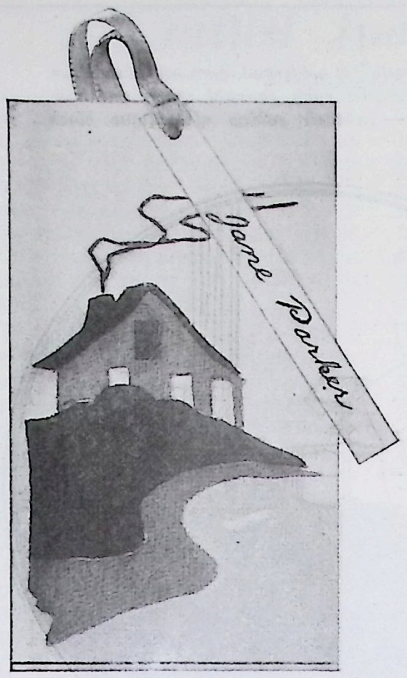
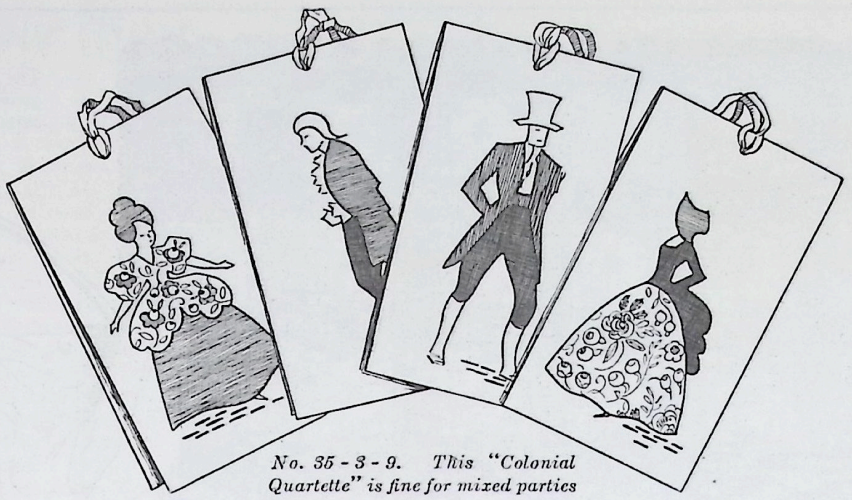
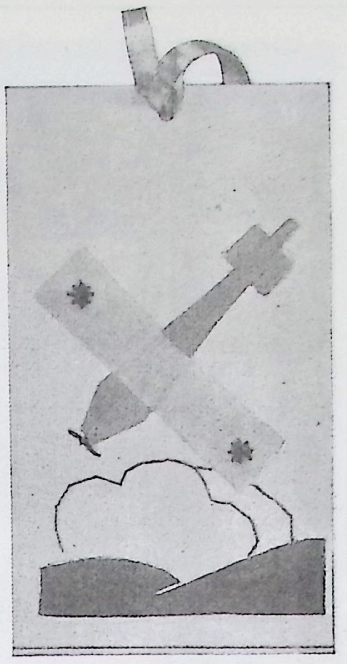


No. 35 - 3 - 8. "Wee Hoosie." Any tally will obligingly become a clever place - card



No. 35 - 3 - 9. This "Colonial Quartette" is fine for mixed parties



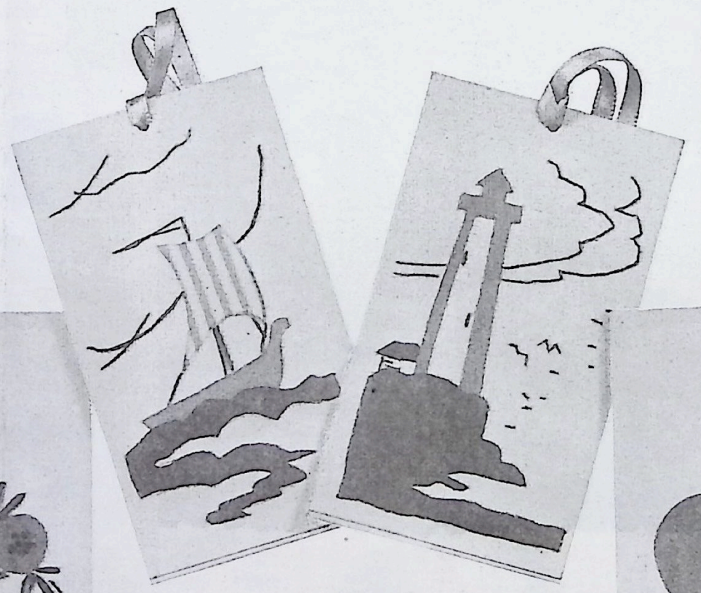
No. 35 - 3 - 10. A player doesn't have to be air-minded about bridge to like this tally

Use Fabric Appliqué For Tricky Score Cards

BY EVELINE D. JOHNSON AND LYDIA BRIGHAM

BRIDGE is bridge; but bridge scores, like bridge refreshments, are something else again. The cleverest and newest of tallies — that can be converted in a whiff into place-cards — are handmade ones having no complexities of construction, and which challenge Imagination to invent parties for them to go to! They are, my dears, embroidered! And on ordinary drawing-paper! Not entirely, of course, for most of each design is cut from sheer or finely-woven fabric and *pasted* on; the rest consists largely of long back-stitches, helped by only a very few others.

ALMOST any of these tallies will suggest to the hostess with imagination many clever parties at which they may be used: a house-warming bridge for the newly-weds (No. 35 - 3 - 8); a Scotch bridge (fray the doggy patch of No. 35 - 3 - 11 a bit for shagginess). Colonial figures (No. 35 - 3 - 9) suggest patriotic holiday parties; the spring girl and the summer one of No. 35 - 3 - 18 are just meant for showers. College groups will like the sports scores (No. 35 - 3 - 17)! Garden clubs can use any floral design. Sky, land and sea have appropriate motifs. Smart hostess, here's your Trump!

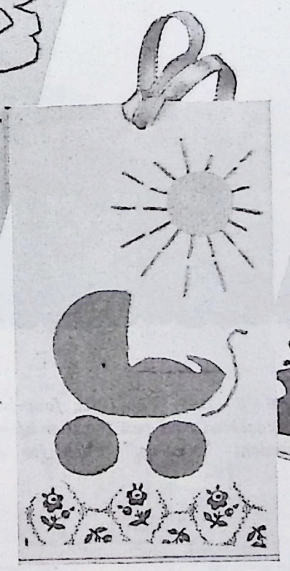


No. 35 - 3 - 13. A Ship for first prize treasure; and a Light, No. 35 - 3 - 14, to guide plays by

No. 35 - 3 - 11. You needn't be "Scotch" just because this pup guards your score

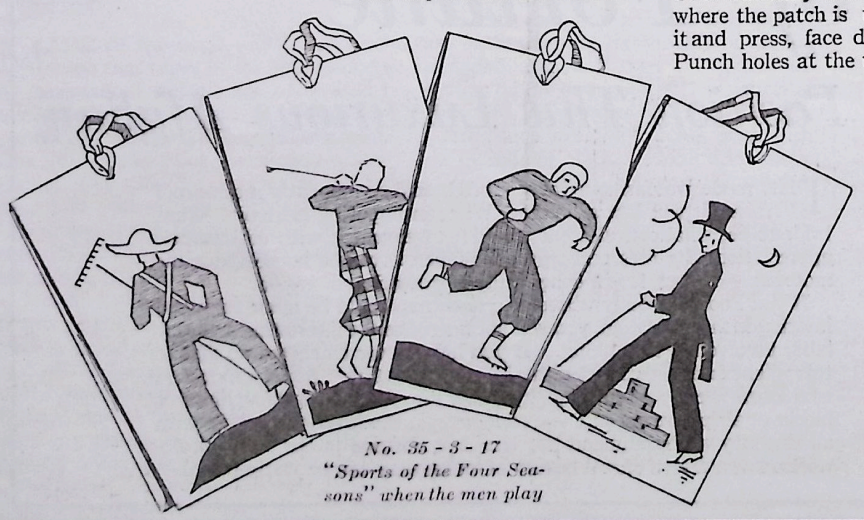
No. 35 - 3 - 12. Every player can keep her score in a basket

CUT drawing-paper 2¾ by 9½ inches and fold. On inside of back goes the score and on outside front the design. Embroider with one or two threads. From scraps of such fabrics as handkerchief linen, checked gingham, prints, sateen, percale, cut the patches. Coat smoothly with library paste the paper where the patch is to go; lay the fabric on it and press, face down, with a *warm* iron. Punch holes at the top, knot in ribbon.



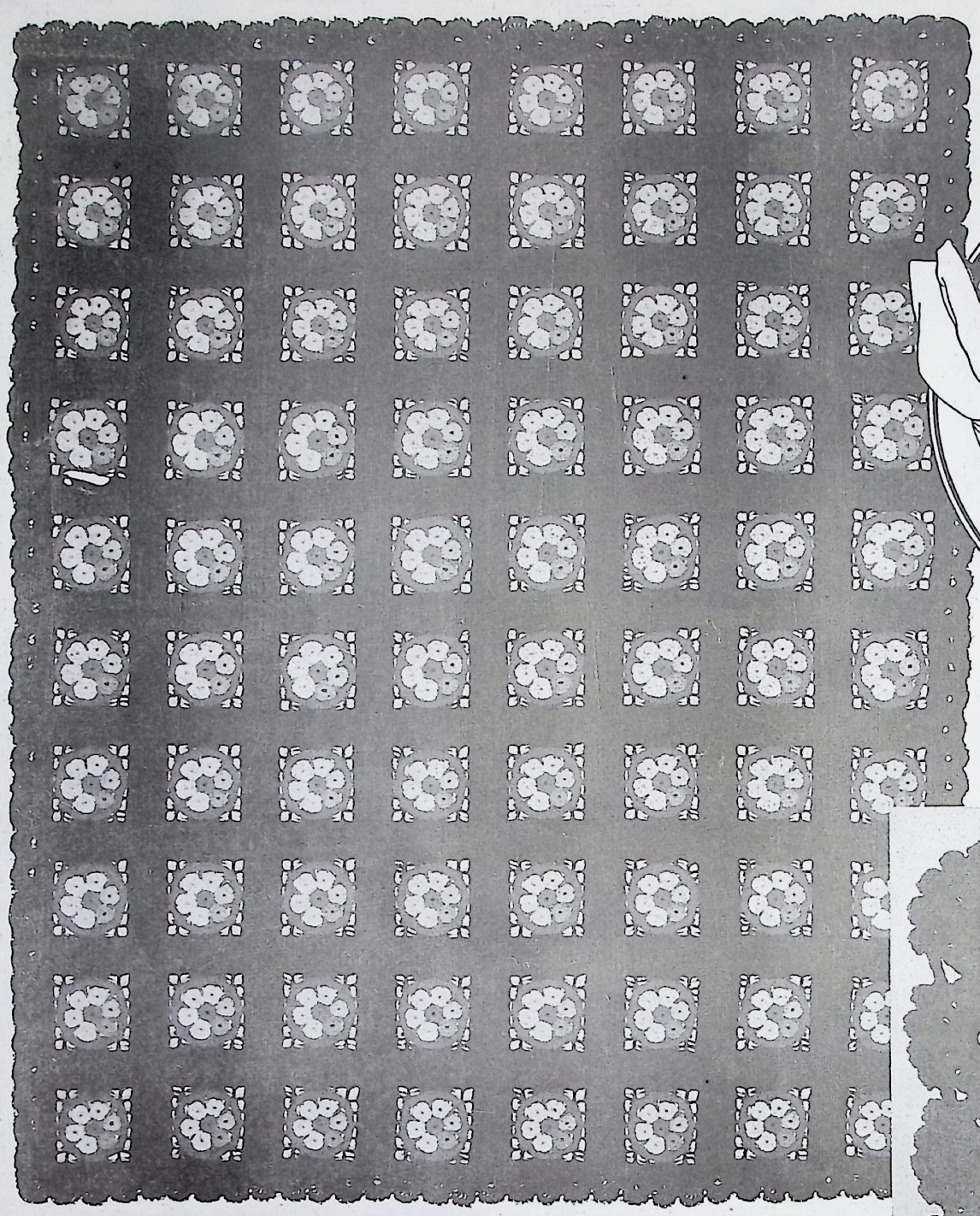
No. 35 - 3 - 15. A Baby Buggy for the Stork Shower Bridge

No. 35 - 3 - 16. The player with a good hand and this tally should "get along swimmingly"



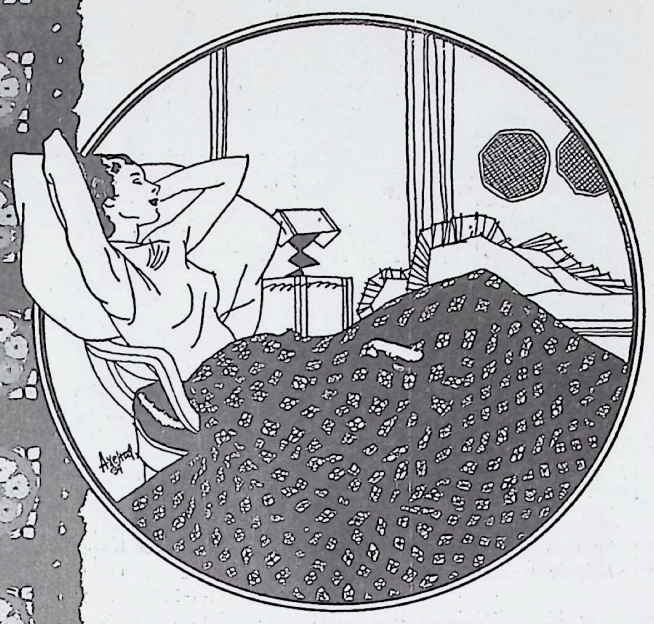
No. 35 - 3 - 17 "Sports of the Four Seasons" when the men play

No. 35 - 3 - 18 "Spring, Summer, Autumn and Winter" for the girls

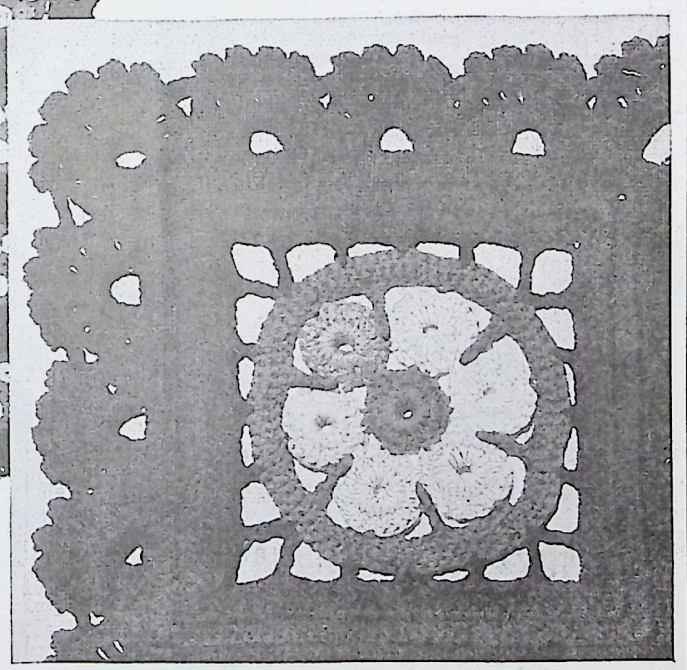


No. 35 - 3 - 19. The little four-inch wheels are first crocheted and put together afterwards, making convenient "pick-up" work for spare moments

The "wheels" of goldenrod, corn and dandelion yellows, scarlet, ruby, emerald, cherry and nasturtium — in their setting of antique black



What an imposing heirloom! What bride-to-be, what convalescent would not welcome this afghan with enthusiastic appreciation!



The Wheel of Fortune

Soft Yarns in a Variety of Colors Fashion This Luxurious Afghan

OUR readers can readily see why the wheel-of-fortune afghan will be the popular afghan of this season. Designed especially for Needlecraft, we requested the designer to have in mind beauty plus ease in working.

The little four-inch wheels are first crocheted and put together afterwards, making convenient "pick-up" work for spare moments or for carrying around in the work-bag. The "wheels" of goldenrod, corn and dandelion yellows, scarlet, ruby, emerald, cherry and nasturtium shades glow like jewels in their perfect setting of antique black. The completed afghan will fit into any color scheme and may be used in any room without seeming out of place, as might be the case if a brighter background were used — and yet there is no somberness in its appearance.

THE model was fashioned of soft, bright and permanently moth-proof yarns; it will last a lifetime. What an imposing heirloom! What bride-to-be, what convalescent would not welcome it with enthusiastic appreciation? Its uses certainly are numerous to the householder, the motorist — in fact, it is a delightfully worthwhile possession.

If you know anybody whose afternoon nap could be made cozy and inviting with this afghan, you will not begrudge the interesting and easy labor involved in its making. If you have never crocheted an afghan this will be an interesting design with which to start. As for crocheters who know the joy of turning gay wools into fascinating medallions or blocks or strips, we are sure you cannot resist this lovely design. So with all sincerity we recommend the Wheel of Fortune to our 1935 needleworkers as a design of real beauty of which they can be justly proud.

Knitted Jumper Suit

Concluded from page 5

For right sleeve cast on 21 stitches first, increase at end of knit rows on small piece and on beginning of knit rows on large piece. Finish as for left sleeve. Sew sleeve, shoulder, and side seams, matching the stripes. Sew sleeves to their respective armholes with seams matching and center top of sleeve at center top of armhole.

For the neck-band: Take up the 7 stitches at center, attach dark yarn, knit 1 stitch, purl 1 stitch across row increasing 1 stitch in every 2d stitch 3 times. With 10 stitches rib ½ inch. Then to make buttonhole — rib 5 stitches, turn, rib back 5 stitches, rib ½ inch on these 5 stitches, break off; rib ½ inch on remaining 5 stitches, join. Work 10 stitches for 1¼ inches. Repeat buttonhole every 1¼ inches until there are four. Pin band to point of first decrease on front edge, continue ribbing until band extends around neck edge and down left side when stretched. Bind off. Sew edge of band neatly to neck edge of sweater.

For the cuffs: Cast on 12 stitches, rib 7 inches; make ½ inch buttonhole as in the neck-band. Rib ½ inch, bind off. Sew to edge of sleeve with ends of cuff extending ½ inch beyond sleeve opening and buttonhole on front side of sleeve. With dark yarn, and right side of work toward you, work double crochets around slit in sleeve.

To make the bands for simulated pockets: Cast on 8 stitches, rib 3 inches, bind off very closely. Bands should be stretched ½ inch on the length and pressed before attaching. Sew to front 1½ inches above the lower edge, slanting toward the center, with the top of band 4½ inches above lower edge.

To make the belt: With dark yarn, cast on 20 stitches. Rib 29 inches or to within 1½ inches of desired length. Bind off closely. Stretch to desired length in pressing. Buttonhole-stitch with dark yarn to cover a slide buckle.

With right side of work toward you, work 1 row of double crochets around lower edge of jumper.

The Skirt

WITH dark yarn cast on 320 stitches on circular needle. (Care must be taken not to have a twist in work when joining.) Knit 2 rounds, attach light yarn, knit 1 round light. Repeat these 3 rounds throughout, always being careful in taking up the new color, not to draw it too tight. Work 3¾ inches, about 40 rounds, ending with first round of dark stripe.

1st decrease — Knit every 31st and 32d stitches together, making 10 decreases. Work 3¾ inches between each of the next 5 decreased rounds, decreasing on 2d row of a dark stripe.

2d decrease — Knit 15 stitches, knit 2 together, then knit every 30th and 31st stitches together until there are 10 decreases on the round.

3d decrease — Knit every 29th and 30th stitches together until there are 10 decreases.

4th decrease — Knit 13, knit 2 together, then knit every 28th and 29th stitches together until there are 10 decreases.

5th decrease — Knit every 27th and 28th stitches together until there are 10 decreases.

6th decrease — Knit 12, knit 2 together, then knit every 26th and 27th stitches together.

With 260 stitches knit even until 24 inches from lower edge or to within 8 inches of desired length. *Then decrease 10 times to a round as before, equal distances apart and between the decreases of last shaped round. Knit 1 inch. Repeat from * 6 times. With 190 stitches knit 1 inch or until 31 inches from the beginning. Bind off.

To make the casing for the elastic: On the wrong side of the skirt chain 5, slip stitch in 3d stitch to the left ½ inch below top, * chain 5, 1 slip stitch in 6th stitch from last stitch on top, chain 5, 1 slip stitch in 6th stitch from last stitch on row below. Repeat from * working around on the slant, at end chain 5, join to first stitch.

With the right side of work toward you and with dark yarn, make 1 row of double crochets on lower edge, skipping every 5th stitch if necessary to keep edge even.

TO press or block suit: Place the skirt wrong side out on a flat padded surface. Pin across the top, then pin sides and lower edge, stretching 1 inch on the length and according to desired hip measurement. (The pins should be placed 1 inch apart.) Steam with hot iron over a wet cloth. Allow to dry thoroughly before unpinning. Press jumper in the same way.

Glorified Ticking

Continued from page 6

interlining can be easily removed for laundering.

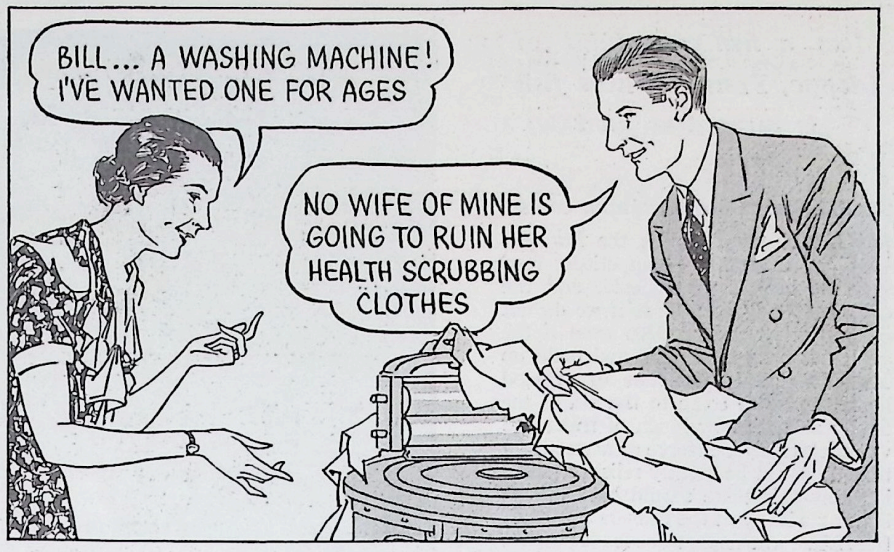
MADE of the same sturdy material are two types of the wall pockets so necessary if dusters are to be easily available when needed or wrapping-papers and strings kept under restraint. One of these, the brush-and-duster pocket (No. 35 - 3 - 1), bears a similar design to that on the breakfast set and the orange trees on the string pockets (No. 35 - 3 - 2) are harmoniously related to it.

In both instances the pockets are made in one piece. After being decorated the strip is bound along the top, then pleated and stitched along side and bottom edges to the piece which forms the back. After turning and hemming back the top to form the casing, the edges are bound all around with bias-fold and it is rather amusing to use red or orange for the horizontal bindings and black for the sides and bottom.

In each case the lettered inscriptions are outlined with six threads of orange stranded floss and then the letters are shaded on the underside of the horizontal lines and the right of the uprights with quarter-inch running stitches done with six threads of black, picking up as little material as possible between the stitches so that the effect of the line is almost continuous. The pocket strip for the dusters and brushes is held against the back with three lines of rather long black running-stitches done with six threads and then whipped with the same to form the four pockets, and the pocket strip on the other bag is divided in two sections with a central upright line of the same sort of stitchery.

As in the case of the breakfast set, the several units of the appliqué motifs are

Concluded on page 29


BILL... A WASHING MACHINE! I'VE WANTED ONE FOR AGES
NO WIFE OF MINE IS GOING TO RUIN HER HEALTH SCRUBBING CLOTHES
NEXT MONDAY
IT'S WONDERFUL, BILL! BUT I WISH YOU'D ASK THE MAN WHO SOLD IT TO YOU HOW I CAN GET THE CLOTHES WHITER
OH, I FORGOT TO TELL YOU—HE SAID TO BE SURE AND USE RINSO
ONE WEEK LATER
DARLING, LOOK! I USED RINSO IN MY NEW WASHER TODAY, AND THE CLOTHES ARE 4 OR 5 SHADES WHITER
THE COLORED CLOTHES ARE BRIGHTER, TOO. I'M SO GLAD THAT WASHING MACHINE SALESMAN TOLD YOU ABOUT RINSO! IT'S SAFE FOR THE CLOTHES—EASY ON MY HANDS. AND IT'S SIMPLY MARVELOUS FOR DISHWASHING!

RINSO is every bit as wonderful for tub washing, too. Its rich, lively, long-lasting suds SOAK out dirt without scrubbing or boiling. Clothes last 2 to 3 times longer washed this gentle, "no-scrub" way. That means you'll save money every washday.

These suds can do no harm

A little Rinso quickly piles up into thick suds—*even in hardest water.* And remember this—it's mighty important: No soap gets clothes clean in faster time or with greater *safety* than Rinso. The makers of 34 famous washers say, "Use Rinso always!" And in the dishpan Rinso works like magic, too. Dishes come sparkling clean in a jiffy. Rinso is kinder to your hands. Try it—*and see!*

A PRODUCT OF LEVER BROTHERS CO.

Approved by Good Housekeeping Institute.

Rinso

NRA CODE

THE BIGGEST-SELLING PACKAGE SOAP IN AMERICA

Meet a fish merchant of Dieppe, France, where fish is revered as food

This painting by Haquette was shown in the Exposition of Fine Arts in 1880

Food Facts for Home Folks

Conducted by Anne Pierce

Special Menus for the March Guests

MARCH seems to be the low ebb of everything — appetites, food supplies, health, winter cold, and the colds that may go with it if we do not eat properly, breathe deep even if the air is not balmy, exercise, and build up our resistance. It's the time for all good housekeepers to come to the aid of the family and see how much of fruits and vegetables they can serve so attractively that they will be greatly relished. And in doing this there should be a special blessing wished on the canners and dried fruit folks, who make these foods possible out of season. Think of the days when these foods were lacking except when the garden was green and the fish were running. Even the root vegetables and salt fish must have gotten a bit low and monotonous toward March.

And by the way, while we wait for the sun to come round again, all the vitamin-D bearing foods should be given a special thought and supplemented by cod liver oil which comes in many easily taken forms these days. They are slipping this vitamin into breads and milk and other foods now by the wizardry of science; and you can augment the supply by using eggs, butter, milk and milk products and the fatty fish, such as sardines, salmon and herring; green leaf vegetables also assist. So while we wait for the sun to come back let us see what we can do to keep the family fit with foods. And to be ready for a menu for every one of the March days, study these suggestions and adapt them to your own conditions; any one item may give a flair to a similar menu.

ANY of the creamed fish dishes may be garnished with hard-cooked egg and served as such, or put in a shallow baking dish, sprinkled with grated cheese and browned quickly under the broiler. One cup each of flaked cooked or canned fish, dry bread crumbs and medium white sauce will give a good basis. To this a tablespoon of chopped green pepper, or grated onion, or worcestershire may be added.

Salmon Loaf

To three-quarters of a pound of fresh boiled salmon, or canned salmon (No. 1 can) add a cup and a half of soft crumbs, two hard-cooked eggs, chopped, a tablespoon of lemon juice, a teaspoon of grated onion, and salt and pepper to taste, with one cup of thick white sauce. Bake in a buttered loaf pan for half an hour at a moderate temperature.

Serve with butter sauce made of half a cup of butter, half a teaspoon of salt, two tablespoons of lemon juice and either pepper or paprika. The latter gives color and flavor. You may also pan-fry a tablespoon of minced onion in a little of the butter and add it to the remainder. This sauce is much better than a thick white sauce for many of the meat loaves which are apt to be a little dry. It is more expensive, but it makes the dish and only a tablespoon or two are needed to a service. Serves six.

OR you may serve a piquant mayonnaise with this pink loaf, made by adding grated horseradish to the mayonnaise to taste, and coloring it pale green with the liquid coloring which comes these days certified as to harmlessness. This mayonnaise is both decorative and flavorful, and may be served with cold boiled salmon or salmon cutlets broiled.

If preferred the mayonnaise may be flavored with worcestershire and a little grated onion instead of the horseradish, or minced cucumber may be added. These sauces add much to any everyday fish dish, both as to looks and flavor.

It is not for looks that we say "bake in a shallow dish." Creamed fish may be ruined by using too much of a thick and pasty sauce and putting it in too deep a dish. When a medium sauce is used, and just enough to moisten the fish well, seasonings are carefully added and it is not more than two inches thick, you get more of the browned, crisp, cheese-flavored topping, the fish is really scalloped in a cream sauce, and is not a flour-thickened pudding. They may be terrible, or they may be very delicate, according as these points are covered.

St. Patrick Day Parties of Several Sorts

MARCH brings with it besides wind, the end of winter and the beginning of spring and of Lent, the birthday of that sturdy old Irish saint, named Patrick. These menus suggest appropriate foods for a luncheon or dinner on March 17, with the emphasis on the green, of course, in decorations, candles, and shamrock nut dishes.

Luncheon

Grapefruit with green cherries
Spinach ring with creamed chicken*
or Creamed crabflakes and green peppers
Hot biscuit Celery and olives
Orange gelatin with green grapes
Feather spice-cake with
Mocha pistachio frosting*
Coffee Green and white mints

Dinner

Cream of pea soup
Broiled salmon cutlets
Green piquant mayonnaise*
Creamed potatoes au gratin
String beans lyonnaise
Shamrock rolls Green olives
Molded grapefruit salad*
Pistachio ice cream
Shamrock cup-cakes*
Coffee Salted almonds

Spinach Ring with Creamed Chicken

4 quarts spinach
½ onion minced
2 tablespoons butter
1 egg
½ cup bread crumbs
1 cup rich cream sauce
Salt and pepper

Continued on page 17

Featuring Fish in Every Day Meals

Monday

Breakfast: Stewed prunes; kippered herring; whole-wheat toast, coffee, milk.

Luncheon: Clam chowder; pilot crackers; baked apples; cookies.

Dinner: Salmon loaf with butter sauce*; baked potatoes, green peas; chopped cabbage salad with green pepper and grated onion; French dressing; oranges and cocoanut; vanilla wafers.

Tuesday

Breakfast: Stewed dried apricots; codfish balls; toast; coffee.

Luncheon: Sardine sandwiches with rye bread and lemon juice; tea; cup custard; cookies.

Dinner: Pea soup; fried pan fish and bacon; creamed potatoes; string beans; chopped iceberg lettuce with Russian dressing; apple pie and cheese.

Wednesday

Breakfast: Orange juice; shredded wheat, hot milk and cream; bacon; biscuit; coffee; milk.

Luncheon: Macaroni and cheese; tea; canned fruit; molasses cookies.

Dinner: Chicken fricassee with biscuit; peas; pineapple salad with cream cheese and nuts; mocha mold*; spice cake *.

Thursday

Breakfast: Grapefruit; rice or corn flakes and cream; marmalade; raisin-bread toast; coffee, milk for children always.

Luncheon: Vegetable soup; toasted rye bread; chopped cabbage with boiled dressing; apple sauce; gingerbread; cheese.

Dinner: Scalloped halibut or haddock*; boiled potatoes; buttered carrots; lettuce with hard egg dressing; prune whip pie*.

Friday

Breakfast: Baked apples and cream; puffed wheat; bacon; white toast; orange marmalade; coffee.

Luncheon: Tuna fish salad; French bread and butter; tea; canned cherries; cookies.

Dinner: Mushroom or asparagus soup; fillet of sole with tartar sauce; old-fashioned fried potatoes; stewed tomatoes; creamed onions; peach tapioca; coffee.

Saturday

Breakfast: Apple sauce; grapenuts; creamed codfish; biscuit; coffee.

Luncheon: Potted ham sandwiches toasted; stuffed egg salad; tea; apricot Bavarian cream*.

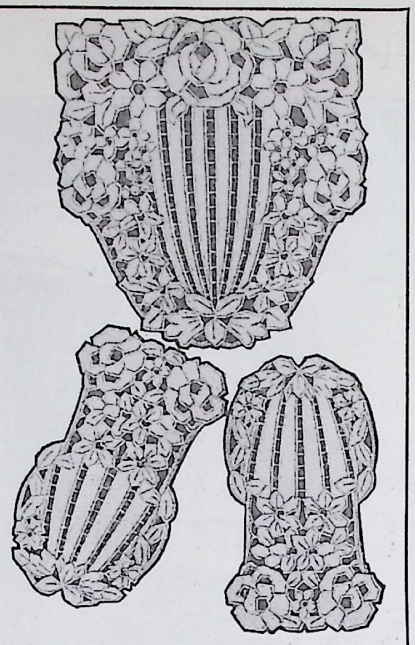
Dinner: Cream of tomato soup; baked beans and brown bread; savory string beans with onion butter; cole-slaw; apples and nuts; cheese; toasted crackers and coffee.

Sunday

Breakfast: Orange juice; sausage; waffles or pancakes; coffee.

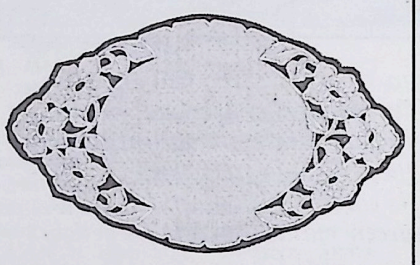
Dinner: Oyster soup; roast shoulder of lamb, stuffed; brown gravy; mashed potatoes; spinach; Waldorf salad; vanilla ice cream with chocolate sauce; cocoanut cup-cakes; coffee.

Supper: Shrimp or salmon salad; muffins; cocoa; canned pears; cup cakes.



Use this Pattern for Chair-Set or Buffet-Set - - 40¢

No. 1099N. Chair-Set. Lovely indeed is this Floral Basket design in cutwork, and the unusual shape of the back and arm pieces add much to the finished work. Stamped on choice of **Cream or Ecru** Linen, **40 cents.** Pearl Cotton to embroider, 90 cents.



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No. 29-6-28. Oval Doily. Design stamped on 12-by-18-inch cream linen, **25 cents.** Floss to embroider, 12 cents

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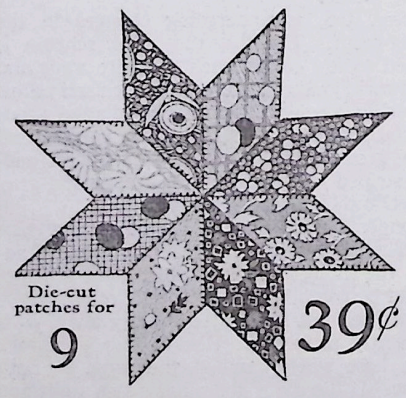

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(Enough patches to make NINE Star and Diamond Quilt-Blocks)

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(The Star and Diamond when appliqued measures about 14 inches across and is just the right size to decorate an 18-inch Quilt-Block.)

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The American Housewife Abroad

Concluded from page 4

The old coach houses in the lane at Faversham

The morning of my visit the Queen had come to a private showing, where she was shown the bedspread of cream velvet to be presented to Princess Marina, now the Duchess of Kent, for a wedding gift. This was the day of the arrival of Marina, and the Duchess of York was to meet her in the afternoon and come direct to the exhibit afterwards. An "M" and crown were embroidered on the quilt, by hand, and the lining was made of pale pastel pink crepe de Chine.

AFTER looking with greatest interest at the lingerie and the needlework in the hall, and watching a display of the newest French gowns on a stunning model (my best memory of those garments is stream lines and velvet, long and slinky), we went slowly downstairs.

Suddenly the doors opened, and a little group of people came in. Someone spoke to the small woman in gray. Then she turned and came towards us. It was the Duchess of York, her cheeks pink with excitement of having just met her new sister-in-law to be, and her eyes shining.

SHE is small, and dark haired, with eyes quite as lovely as her photographs promise, exquisite complexion, and a sweet mouth which smiles easily and often. Kindliness and thoughtful courtesy characterize every movement.

We followed slowly up the stairs, and watched her for a while as she sold lingerie and other things. No mere form this, a real person, working as sincerely and conscientiously as a salesgirl, eager to please, and have all wrapped and tied to suit.

The day before, I went to the Thursday service at Westminster and saw the grand old altar that is so much the heart and soul of England. The red gowned choristers sang lustily, and made faces at each other as they faced each other across the aisle, little imps, as they have done these hundreds of years, and a goodly congregation made the responses and sang the old hymns, no doubt picturing the while, as did I, the scene to come Scaffolding for seats was everywhere, with vergers running about with staves, begging, coaxing, assuring all, as the service closed, that we were to get out at once, as there was to be a rehearsal.

SOMEHOW I forgot about the wedding the next morning, and I was about to pay my English landlady and depart, when she motioned me in to the gentlemen's sitting room on the first floor, and said "the wedding." So we sat down, Mrs. Pritchett and I, she in her apron and I in my rain cape and hat, and heard the service.

If you didn't hear the talk of the Archbishop of Canterbury, you had better get it and read it. He explained so simply and clearly what the nation hoped, for the two young things, and what it meant for them to be married in the hearing of the whole empire. One sensed for a moment the strange and beautiful bond — a family bond, between the British royal family and the people, and when Prince George said "I will" in a chastened voice, and Marina said "I do" very determinedly, it was as if one of our own were there in the big church before the golden altar.

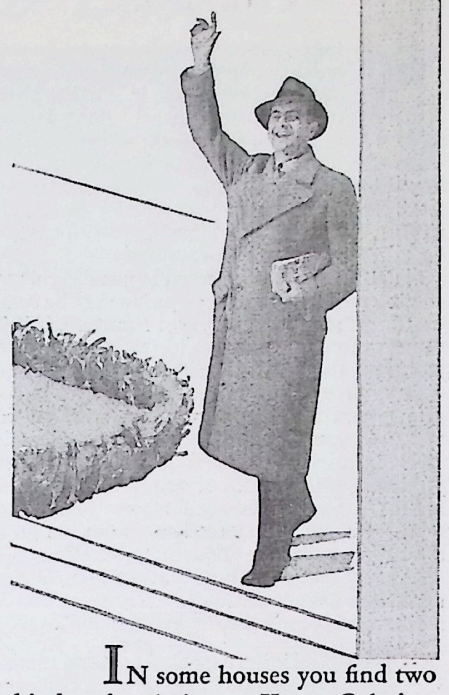
So the landlady wiped a tear away with the corner of her apron, and I poked under my glasses with a finger, and then when the dear old hymn came we both sang, she in a nasal soprano high and tuneful, whilst I growled a throaty alto voice.

IT was like the night that Lindbergh flew across the Atlantic for the first time, and almost every other person you met said that they had wakened in the night and prayed for him. We two together, Mrs. Pritchett and I, shared a moment of romance and beauty with hundreds of thousands of others unseen and unknown, all over the great British Empire.

That's about all, and I haven't told you yet about the tin tub in the boarding house, which looked like a giant casserole .... but goodness me the boat will leave and no letter. So goodby until next time, from Switzerland. F. Y. W.

Apple trees in England do not straggle picturesquely over stone walls as with us, but are trained primly against the trim brick walls of the kitchen garden

Here comes "Company"
IS THAT AS IMPORTANT AS
"Here comes Dad"



IN some houses you find two kinds of gelatine ... Knox Gelatine, kept for making "company" desserts and salads, and "factory-flavored" gelatin used once in a while. But Dad and the family deserve the best — especially when it costs no more! After all, a package of Knox Gelatine makes four different desserts or salads, six servings each — and it takes a whole package of the "factory-flavored" kind to make one dish. Besides, the Knox dish is sure to be flavored with real fruits or vegetables containing the valuable vitamins and minerals so very essential to health — whereas "factory-flavored" brands get their flavor and "fruit" fragrance from a drop or two of flavoring oil, and contain artificial color, acid and about 85% sugar.

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DECORATING SUGGESTIONS FOR THE DINING-ROOM

BY AGNES HEISLER BARTON

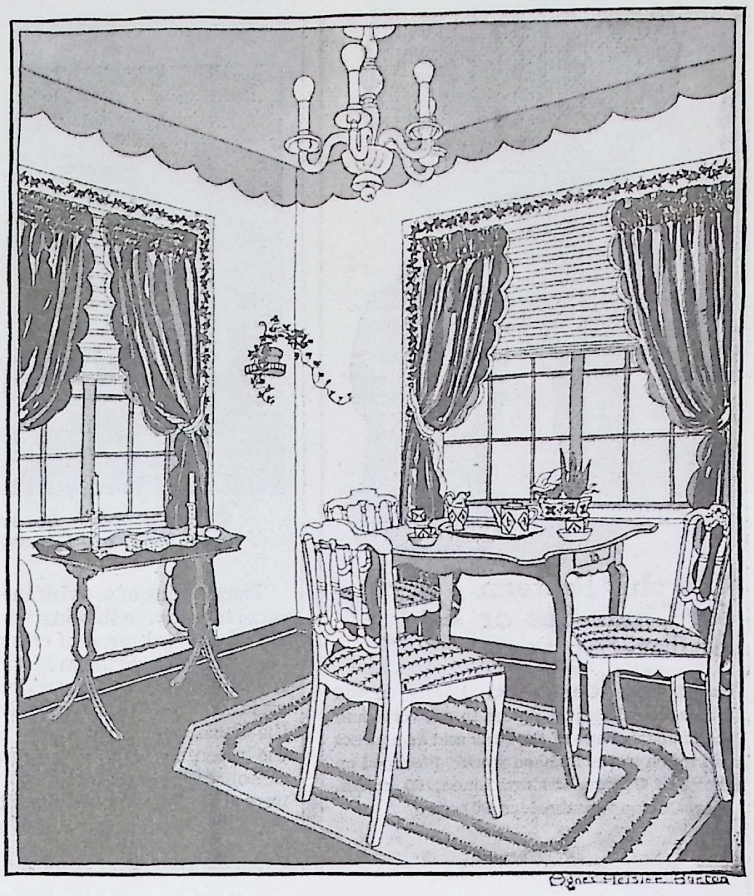
A GAY, lovely dining-room makes entertaining a pleasure, and is appreciated each time it is used. Obviously, an outmoded, dull dining-room cannot fit into the scheme of living today when the home is again the center of family life, the gathering place for friends, and the retreat for leisure hours. No wonder then, that modern homemakers are giving every phase of housekeeping increased attention.

An individual dining-room is not difficult to create now, because various pieces may be combined and almost any style of furniture, if it is structurally right, may be used. Painted pieces are used with walnut or mahogany, and various periods are mixed — the result is engaging and a far cry from the stiff, stilted effects frequently seen. The extremely livable 18th Century English and Early American styles are wise choices, if you are buying new furniture, because they will always be in good taste. Simple, direct modern pieces are good also, if you like the modern style, but avoid extreme or faddy furniture that, while entertaining at the moment, is quite likely to go out of fashion and become dated.

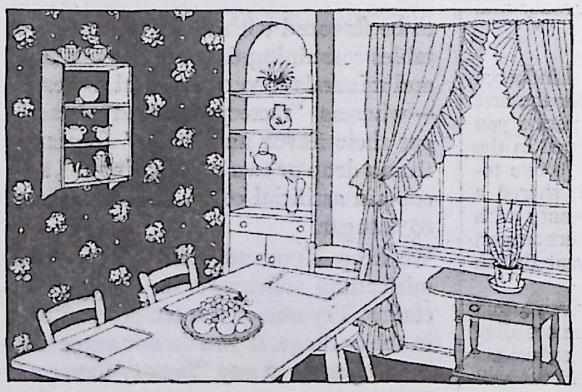
ALTHOUGH it is true that almost any combination of furniture may be used, the stage must be properly set; that is, the background of the room, the walls, floor, and window treatment, must express a definite theme or idea. One odd collection of furniture in a tiny dining-room seemed characterless in its quite ordinary setting, but took on fresh charm with an interesting new background. The furniture in this dining-room consisted of a drop-leaf table of maple, four Victorian chairs of walnut, and an old walnut secretary. To give an atmosphere of simple, home-like charm, the floor was covered with brown linoleum, the walls were papered in a yellow and brown plaid design, and the woodwork and ceiling were painted a light yellow. A tiny yellow and green cotton print, like old-fashioned calico, was used to make ruffled curtains. The shelves of the secretary that formerly held books were painted apple green and now display a small collection of old china in yellow and ivory.

In another dining-room, more formal in character, a setting was obtained inexpensively but effectively, to emphasize the lovely lines of the Duncan Phyfe table and chairs and the Sheraton buffet and cabinet. The walls were painted with lemon-yellow water color; the woodwork and the ceiling were painted white, and the plain rug was eggplant color. A four-inch Greek-key border in turquoise blue was stenciled a few inches above the rather high baseboard. This classical motif was in accord with the style of the furniture, and the color harmonized beautifully with the rug color. So that none of the charming old woodwork of the deeply recessed windows would be hidden, plain white net curtains were used without over-draperies.

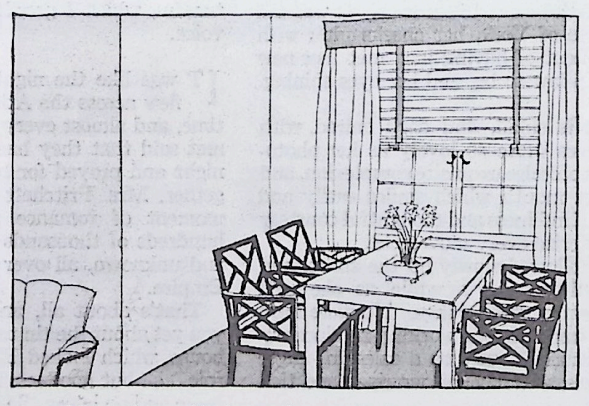
GENERALLY, wall treatments for dining-rooms are much more simple in character than formerly. Drop ceilings, plate and picture moldings, panels of plain and figured paper, or painted paneling are rarely used. The walls are painted or papered up to the ceiling edge and finished there with a narrow wood molding or paper border. Some types of paper, such as scenic or landscape designs that present a definite pictorial quality, must be used above a dado so that the furniture does not cover the design. Usually, a dado is about three feet in height and is paneled, painted, or covered with plain paper; a narrow molding or border may be used to mark this line. This device is an excellent one to employ when a room seems too high in proportion to its size.



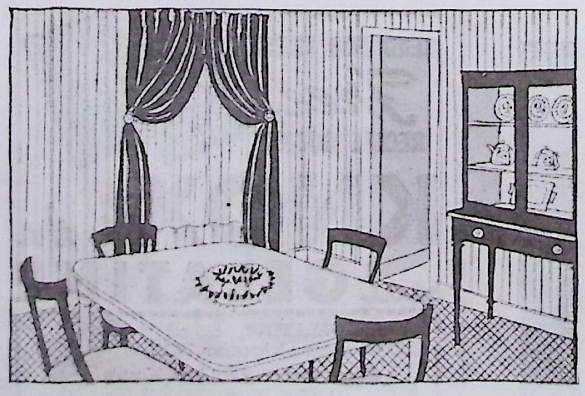
This small dining-room owes its sheer delight to its background — simple, but extremely practical. Walls are painted white, the window frames are outlined with an ivory paper border, the ceiling is green with decorative scallops, the floor is covered with green linoleum, and the draperies are green chintz lined with yellow



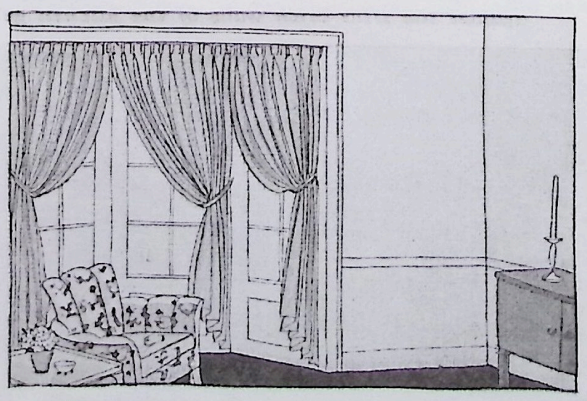
Two of the walls of this breakfast-room are painted apricot and the other two are covered with a gay chintz paper



Here is a dining alcove that opens from the living-room — an idea that is much used in small homes and apartments



Striped and plaid papers harmonize well with floral papers when used in connecting rooms. A smart, striped paper gives distinction to this dining-room



New interest may be given a dining-room by emphasizing the windows. Here a bay window provides an inviting space for small armchair and table

The type of paper that may appropriately be used in a dining-room is becoming broader. Besides the scenic, landscape and period papers that have always been used, other designs, such as plaids, stripes, checks, small conventional and floral motifs, work out beautifully in many dining-rooms.

Color, too, is undergoing changes in the dining-room. Usually, the color scheme is limited to few colors, such as white walls and woodwork, green linoleum, and green and yellow draperies; powder-blue papered-walls and woodwork to match the paper, plum carpet, and plum, green and blue draperies; and red-and-blue striped wall-paper, white woodwork, gray carpet, and blue linen draperies.

Connecting rooms should have related color schemes. In most homes the dining-room adjoins the living-room, and their color schemes should be complimentary to each other. These rooms need not be treated exactly alike, as is frequently supposed. Usually the woodwork looks best when handled the same in both rooms. If the living-room has peach walls and a brown carpet, an attractive paper for the dining-room will be one that has either brown or peach in its design. The dining-room in the large drawing has a color scheme of white, green and yellow, and it adjoins a living-room done in white, green and brown.

FREQUENTLY, a large dining-room is more difficult to make inviting than is a small one. How to dispel that stiff, dull, monotonous appearance without completely doing the room over, is a problem. Fresh, new draperies and curtains will help enormously. If your walls are plain or figured in an inconspicuous design, use chintz, linen or cretonne — flowered fabrics are charming in any but the most formal of

Concluded on page 24

Crocheted and Knitted Bedspreads That Anyone Can Make

Concluded from page 8

Edging for Knitted Diamond Design

CAST on 11 stitches.

1. (O, n) 5 times, k 1.
2. Knit. All even rows the same.
3. (O, n) twice, o, k 2, (o, n) twice, k 1.
5. (O, n) twice, o, k 3, (o, n) twice, k 1.
7. (O, n) twice, o, k 4, (o, n) twice, k 1.
9. (O, n) twice, o, k 5, (o, n) twice, k 1.
11. (O, n) twice, o, k 6, (o, n) twice, k 1.
13. (O, n) twice, o, k 7, (o, n) twice, k 1.
15. (O, n) twice, o, k 8, (o, n) twice, k 1.
17. (O, n) twice, o, k 9, (o, n) twice, k 1.
19. (O, n) twice, o, k 10, (o, n) twice, k 1.
21. (O, n) twice, o, k 11, (o, n) twice, k 1.
23. O, n, o, knit 3 together, o, n, k 9, (o, n) twice, k 1.
25. O, n, o, knit 3 together, o, n, k 8, (o, n) twice, k 1.
27. O, n, o, knit 3 together, o, n, k 7, (o, n) twice, k 1.
29. O, n, o, knit 3 together, o, n, k 6, (o, n) twice, k 1.
31. O, n, o, knit 3 together, o, n, k 5, (o, n) twice, k 1.
33. O, n, o, knit 3 together, o, n, k 4, (o, n) twice, k 1.
35. O, n, o, knit 3 together, o, n, k 3, (o, n) twice, k 1.
37. O, n, o, knit 3 together, o, n, k 2, (o, n) twice, k 1.
39. O, n, o, knit 3 together, o, n, k 1, (o, n) twice, k 1.
41. O, n, o, knit 3 together, (o, n) 3 times, k 1.

Knit one row and repeat from 1st row, arranging work so that rows between points form the corner.

For the fringe: Wind thread over a four-inch piece of cardboard and cut along one edge. Double and tie two strands in each hole. Between points, insert hook in three loops and draw double strands through.

Crocheted Diamond Design

THIS bedspread is also worked in strips. A strip is a repeat of 28 stitches, plus 2. Make a chain for width of strip desired (142 chain stitches for 5 diamonds).

1. Treble (thread once over the hook) in 4th chain from hook. (The 3 chain stitches at the beginning of a row always represent the 1st treble), 12 tr, * ch 2, miss 2 st, 26 tr, repeat from *, ending with 14 tr, turn.
2. Ch 3, tr in 2d tr, 10 tr, * ch 2, miss 2 tr, 2 tr in space, ch 2, miss 2 tr, 22 tr, repeat from *, ending with 12 tr, turn.
3. Ch 3, 9 tr, * ch 2, 2 tr in space, tr in each of 2 tr, 2 tr in space, ch 2, miss 2, 18 tr, repeat from *, ending with 10 tr.
4. Ch 3, 7 tr, * ch 2, 2 tr in space, tr in each of 6 tr, 2 tr in space, ch 2, miss 2, 14 tr, repeat from *, ending with 8 tr.

5 to 7 inclusive. Work these three rows, increasing and decreasing diamonds by 2 st on each side, as before.

8. Ch 4 instead of 3, 2 tr in space, tr in each of 22 tr, 2 tr in space, * ch 2, miss 2 tr, 26 tr, repeat from *, ending with ch 1, tr in 3d of 3 ch.
9. Ch 3, tr in sp, * ch 2, miss 2 tr, tr in each of 22 st, ch 2, 2 tr in space, repeat from *, ending with 2 ch, tr in space, tr in 3d of 4 ch.
10. Ch 3, tr in 2d tr, 2 tr in space, * ch 2, miss 2 tr, tr in each of 18 tr, ch 2, 2 tr in space, tr in each of 2 tr, 2 tr in space, repeat from *, ending with 4 tr.
11. Ch 3, tr in each of 3 tr, 2 tr in space, * ch 2, miss 2 tr, 14 tr, ch 2, 2 tr in space, tr in each of 6 tr, 2 tr in space, repeat from *, ending with 6 tr.

Continue in this way for length desired. Sew strips together, then crochet two rows around spread. Fasten thread in corner, ch 3, tr in next st, ch 2, miss 2, tr in each of 2 tr, continue across. Work (2 tr, ch 3, 2 tr) in corner, ch 2, skip length of 2 ch along side of strip.

For the fringe: Wind thread over a ten-inch piece of cardboard. Cut along one edge. Double four strands and knot into space, inserting crochet hook from beneath. Make another row of knots all around, using 4 strands of 1st knot and 4 strands of the 2d knot. Then knot fringe into points starting with 5 knots and cut ends even.

Clover Design in Crochet

THESE blocks are done in rounds, using bedspread cotton and a No. 7 steel crochet-hook.

Make a chain of 11 stitches and join.

1. Ch 3, working over thread end make a tr in each of 3 st, * ch 5 for corner space, tr in same ch where last tr was made, tr in each of 3 st, repeat from * twice, ch 5, sl st in 3d of 3 ch.
2. Ch 5, * miss 2 tr, tr in next, ch 2, (tr, ch 5, tr) in 3d st of corner space, ch 2, tr in 1st tr of block, ch 2, and repeat from *, join to 3d of 5 ch of 1st sp.
3. Ch 5, tr in next tr, ch 2, tr in next tr, ch 2, (tr, ch 5, tr) in 3d st of corner sp, ch 2, tr in next tr. Continue around and join as before.

Working in this manner, follow the chart, ending with two rounds of spaces, fasten off.

With contrasting color ch 2, work 2 tr in corner space, * ch 1, 2 tr in next space, repeat from * working (2 tr, ch 5, 2 tr) in corner spaces and ending with 2 tr, ch 2, sl st and fasten off.

Make all blocks in this way. To join, put two together with right side of work inside. Having loop on hook, insert hook in corner space of both squares, * chain 2, slip stitch in next space, inserting hook in both squares, repeat from * across. Without breaking thread, slip stitch in corner space of each of two new squares and repeat from * for width of spread. Continue in this manner until all the blocks are joined and then connect them lengthwise, crossing the first joining at corners by chaining 2.

Clover Edging

FASTEN thread in corner, ch 3, tr in corner, (ch 1, 2 tr in next space) three times, * ch 12, sl st in 5th of 12 ch, turn, ch 1 and work 9 d c in ring, turn. Ch 12, d c in each of 5 d c, ch 12, d c in same st where last d c was made, d c in each of 4 st, ch 12, sl st in same st where last d c was made, turn; ch 1, 4 tr in loop, ch 2, remove hook, insert in 2d space and draw dropped st through, ch 2, sl st in top of last tr made, (4 tr in loop, picot) twice, 4 tr in loop, sl st in 3d d c on ring; (4 tr, picot) 3 times in next loop, 4 tr in loop, sl st in 3d d c. Work one more leaflet in this way, d c in ring, 5 d c over 5 ch, forming stem, 2 tr in next space, remove hook, insert in last picot made, draw dropped st through, 2 tr in next space, (ch 1, 2 tr in next space) 5 times. Repeat from *, joining the 2d picot of next leaflet to point of last one.

For the fringe: Wind thread over a ten-inch piece of cardboard, cut along one edge and knot several strands into leaflets at intervals, as pictured.

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(above) Mrs. Dennis' coat has been Luxed before reversing. "We hang things out to dry on a bright, windy day," she explains. "This preserves their live freshness."

(top) Ruth and Dot in the suits they are wearing to school—both made over from coats that were ripped apart and Luxed.

(left) Dot Luxing a printed silk. Both of the girls Lux and press their own things.

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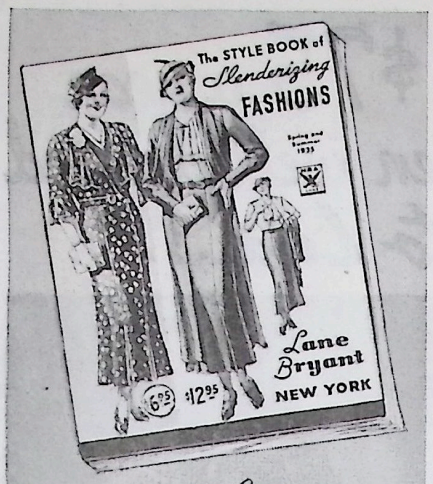

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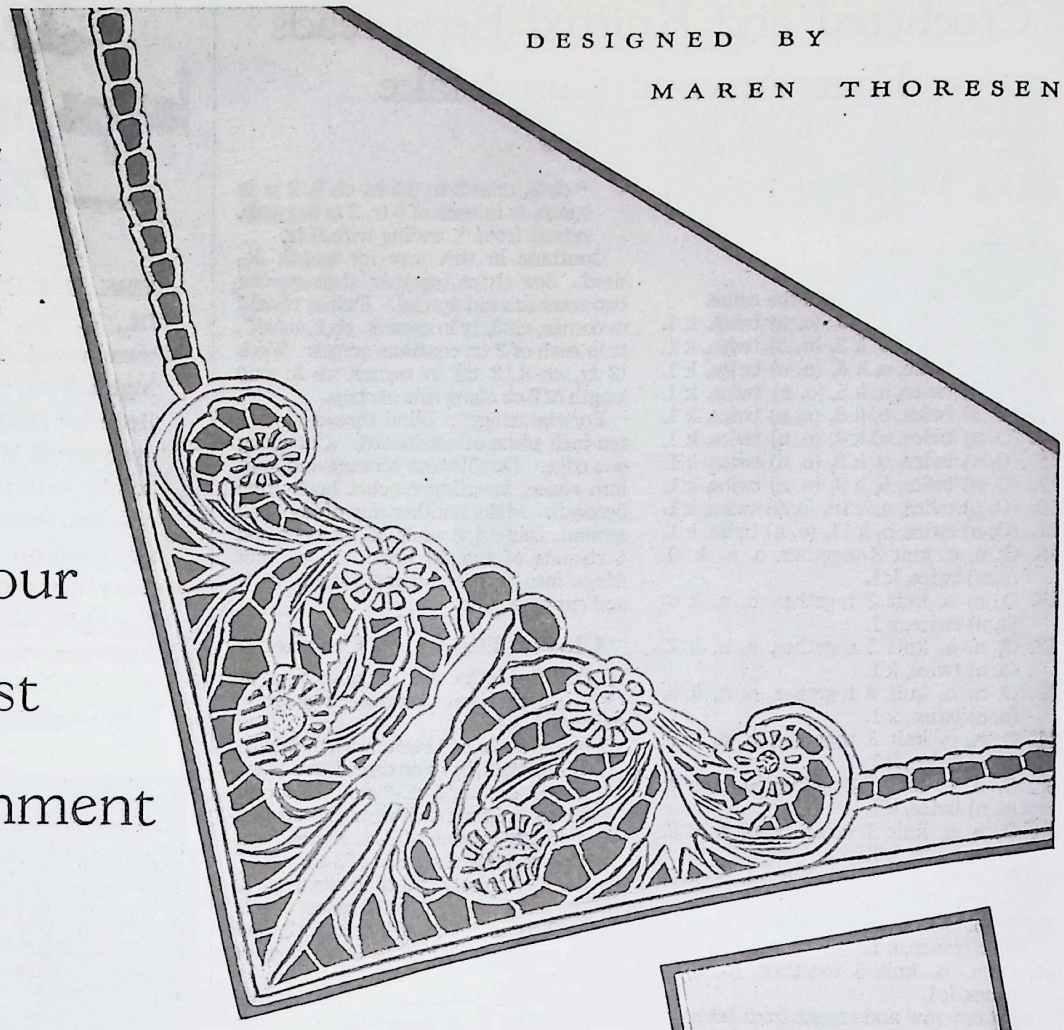
DESIGNED BY
MAREN THORESEN

No. 35 - 3 - 20. A conventionalized daisy design effectively developed in cutwork makes the corner motif of a Refreshment Cloth

No. 35 - 3 - 21. The matching Napkin, below, at the right



For Your Choicest Refreshment Set

IT seems perhaps like an unwarrantably "large" statement to say that in all the realm of needlework there is no richness like the richness of cutwork; but that is certainly the way lovers of cutwork feel about it, and why they so enjoy doing it. They know they are going to be able to secure a most gratifying richness of effect, however simple the design they have chosen. They take pleasure in doing — and in displaying — cutwork linens for dining and refreshment tables, because the polished wood forms such a wonderful background for the designs, and because cutwork does so dress up one's table, as any hostess will agree. Even informal occasions have degrees of "specialness," and many's the time, a hostess will tell you, the possession of a "nicer" refreshment set has given her the comfortable, satisfied feeling that only the consciousness of correct appointments can bring to one who is entertaining after bridge or at a fireside tea.

It looks, to judge from the folded cloth (No. 35 - 3 - 20) here pictured, like a rather complicated design, and one to perhaps alarm a novice at the work. But it is neither alarming nor complicated. Although there are many bars in the corner design and in the connecting border, every last one of them is "simple" — which means merely that they have no branches. These bars have been so adroitly placed by the designer, that when the fabric is cut away from beneath them, they form a lacy background for the design itself, which stands out in relief against them.

The unusual cutwork border which unites the corners contributes no small part of the general attractiveness of the design. It resembles rows of open chain-stitching, the sides of the loops formed by the buttonholed edges, and the bottoms of the loops represented by the bars worked between them.

In contrast to the corner units of the refreshment cloth, the corner of the napkin (No. 35 - 3 - 21) shows very little open background. There are only three bars to a unit, and those are very short ones. Two of the daisies and a bit of foliage suffice to make the flower design for a corner of each napkin, and the border is not used at all.

WHEN bars are so largely used to form backgrounds, as in this design, they must needs be sturdy, and so woven bars are advised for this cloth, with buttonholing for all other edges, including the straight outside ones. Seed stitch is adequate for daisy centers, and outlining will answer for the veining of the leaves.

Woven bars are quite as easy to make as the more usual buttonholed or wrapped sorts. Like the others, they require first the laying of foundation threads. Run the right-hand edge of the design to a bar, and lay three foundation threads across it from end to end on the surface of the fabric, picking up a tiny bit of the linen at each end of the bar, each time across. Then, with the working-thread, weave the bar closely and firmly from end to end, passing the needle (eye-first to save annoyance) over two threads and under one, over one and under two, alternately till the foundation threads are covered. Run the edge to the next bar and repeat. Continue in this way until all bars are completed.

Pad all edges, and cover them with firm, close buttonholing. Nearly everyone who does cutwork has a favorite method of padding. One of the best and easiest, because it saves time and produces a smooth, even edge, is done by laying a medium-weight padding cord, like knitting cotton, along the edge to be covered, and buttonholing over this as it is guided along with the fingers as one works. Stranded cotton makes a good padding cord if the strands are first untwisted. If you prefer, the edges can be padded with outlining or chain stitch.

Of course, some planning should be done before the buttonholing is begun on the edges, to make sure that the first work is done in covering those lines that are broken or overlapped by other edges. When this precaution is taken, the stitches on the overlapping edge may be taken directly into the ends of the broken lines, securing and strengthening them and, at the same time, effectually concealing them.

WHEN the embroidery is complete, with outlining and seed stitch added, cut away the background fabric from beneath the bars and at other points indicated, taking good care not to clip the ends of the bars or the purl edge of the buttonholing. Cuticle scissors, with their slim blades and sharp points, are a great help in cutting angular and inaccessible spots. Work from the back, first making an incision from the right side at the place you wish to cut; and be sure to hold the curved points of the scissors away from the edge when cutting. The blades will slip easily along just under the purl edge, and if you hold the cut fabric away with your free fingers, you can readily watch your progress and slide the scissors neatly between the bars and the fabric.

Wet the linen well when the cutting is finished, and press under dry cloths to absorb excess moisture; remove cloths and press dry, face down. Trim off any threads that show and be sure angles are clear of threads.

Continued from page 12

Wash and cook spinach using no water but what adheres to the leaves. Drain and chop very fine. Brown onion in butter and add to the spinach with crumbs, thick cream sauce (3 tablespoons each butter and flour to one cup top milk) and egg yolk. Season with salt and pepper to taste.

When cool fold in stiffly beaten egg white and pack in a buttered ring mold. Cover and place in a pan of hot water to bake in a moderate oven for about half an hour or until firm. Turn out when ready to serve and fill center with creamed mushrooms, chicken and mushrooms (sliced salted almonds are an excellent addition) or creamed crabflakes with green peppers and pimientos. Serves six.

THE molded grapefruit salad is just the thing for any hearty March dinner, try it on the day you have Irish stew, or baked beans, or roast pork. Its tang and freshness give balance to such a meal and with cream cheese nut balls, crackers and coffee it makes a good last course.

Molded Grapefruit Salad

1½ tablespoons gelatin	1 cup cubed apple
½ cup boiling water	½ cup nuts
½ cup sugar	¼ cup cold water
	2 cups grapefruit (pulp and juice)

Soak gelatin in cold water for five minutes. Add boiling water to grapefruit and sugar (essential to ensure jellying if fresh grapefruit is used, the canned has been heated and this is not so necessary). Add soaked gelatin to hot mixture and stir till dissolved, then add the apple and chopped nuts (pistachios are especially good and are green but pecans or walnuts are also appropriate). Mix well and pour into individual molds or chill in a pan and cut into cubes or strips. Unmold and arrange on lettuce or romaine. Serve with French dressing made with orange and lemon juice, oil and paprika.

A Ragout and a Pot Roast of Quality

BUT if you are having a home dinner, why not that Irish stew we were speaking about or a roast pork dinner? Nothing can be worse or better than a stew, (which it is depends on the cook). Try these recipes for variations, turning a stew or a pot roast into a ragout or a luxury dish.

Ragout of Beef or Browned Stew

Buy three pounds of stewing beef (the more economic cuts may be used such as shoulder (and cut in two-inch cubes). Brown pieces in butter or oil. Peel and slice four carrots, four onions and four tomatoes (or use two cups of canned tomato) and cook them in olive oil or butter for about ten minutes or until almost tender. Combine with the browned beef, add three cups of cold water, two teaspoons salt, one-half teaspoon pepper, and one small bayleaf. Cover and let the ragout simmer slowly for one and one-half to two hours. Add a little more water during cooking if necessary. The gravy may be thickened with browned flour (two tablespoons level) or not as desired.

A ragout is a stew to which less water is added and the meats and vegetables browned slightly before combining, thus adding to flavor and richness. A stew may be made from the same recipe by adding six cups of boiling water, and not precooking the meat or vegetables. A little longer cooking may be necessary.

A Pot Roast Includes Its Own Fruit Compote

3 pounds beef	½ cup dried mushrooms or
1 clove garlic	1 cup fresh or canned
3 onions	1½ cups prunes
½ cup oil	2 cups water
1 cup ripe olives	

Sprinkle beef on both sides with pepper and salt. Chop garlic and slice onion, frying both until yellow in the oil. Add the meat and sear on all sides. Then add half a cup of the water, cover tightly and cook slowly, merely simmering, for an hour and a half. Soak the mushrooms (if dried are used) with the prunes in remaining water while the meat is cooking (fresh or canned mushrooms need not be soaked). Add these with the water and the olives to the meat, cover and cook gently for another hour. Serve the roast surrounded by the prunes and olives and pass the gravy in a sauce dish, thickened or not, as desired. This amount serves eight.

AS accompaniments for either of these meat stews, one thinks of tomato juice or grapefruit as a first course; mashed or boiled potatoes and a green vegetable to accompany it (string beans, spinach); a chopped green salad or an apple, nut and celery salad, with French dressing; and by all means the lemon or orange gelatin dessert, or coddled apples, well chilled to follow. A heavy dessert after this stew would be a serious social error.

Special Cakes for March Entertaining

THE following cake is quite unusual and was recommended as a general favorite by a clever little woman who makes all the pin money for herself and her young son selling cakes and cookies to her neighbors. This two-layer cake is perfect for a birthday cake, and the pistachio nuts when chopped give it the tinge of green which with a green candle for St. Patrick's turns it into a delightful cake to serve with green tinted gelatin, or pale lemon jelly with green minted cherry decoration, for the good saint's luncheon or dinner party.

The mixture of flavors is delightful and the color scheme gives a note of variety; also the uncooked frosting is no work at all and is sure fire; it glazes on the outside and stays soft within as a perfect frosting should.

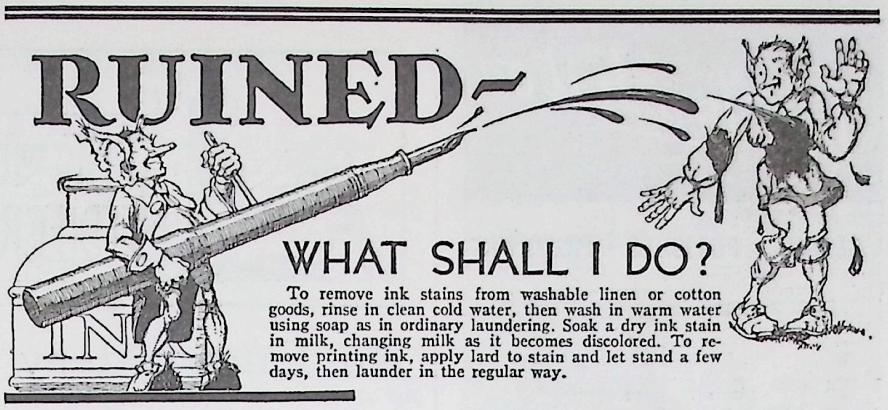
Feather Spice Cake

2½ cups cake flour	¼ teaspoon cloves
2½ teaspoons baking powder	¼ teaspoon allspice
¼ teaspoon salt	½ cup shortening
1 teaspoon cinnamon	⅔ cup molasses
	¾ cup milk
	2 eggs

Sift dry ingredients together three times. Cream butter or other shortening and add sugar slowly, creaming well. Add eggs one at a time and beat thoroughly after each addition. Stir in molasses and then add the sifted dry ingredients, alternately with the milk. Bake in two greased layer-cake tins in a moderate oven (375 degrees) for about 25 minutes.

Spices may be varied to taste. Some like mace instead of allspice.

Concluded on page 23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To remove ink stains from washable linen or cotton goods, rinse in clean cold water, then wash in warm water using soap as in ordinary laundering. Soak a dry ink stain in milk, changing milk as it becomes discolored. To remove printing ink, apply lard to stain and let stand a few days, then launder in the regular way.

EVERY woman is glad to know about new ways of doing things that make her housework easier or that will save money and time. We are going to compile a book of "Helps for the Homemaker." The book will contain the best contributions received from you readers. If you have some favorite, time-saving Household Hint that has been helpful to you, pass it on to us so that others may know about it. At the same time, your contribution may win one of the many cash prizes announced on this page.

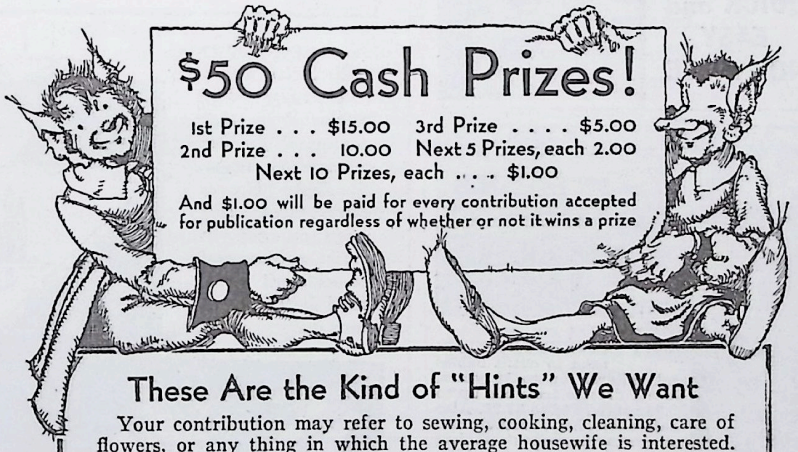
We are going to pay $50.00 in cash for the eighteen Household Hints sent us that are selected as the best. We will also pay $1.00 to each person whose contribution is accepted for publication. This $1.00 is in addition to the eighteen cash prizes totaling $50.00.

The book will contain several hundred Household Hints received from contributors. Therefore, you have a good chance of receiving at least one dollar for the Household Hint you submit.

Send us your favorite Household Hint, the one you use most often or one that has saved you the most time, money, or work; or one that some friend or neighbor uses to good advantage; or one that you have read somewhere. Don't delay. All contributions must be mailed not later than April 27, 1935.

FOLLOW THESE SIMPLE RULES

1. Each person is to submit one Household Hint—no more.
2. Write your Household Hint plainly in a letter or on a post card. Be sure to write your name and address plainly.
3. All contributions must be mailed not later than April 27, 1935.
4. Duplicate prizes will be awarded in case of ties.
5. Capper employes and residents of Topeka are not eligible to compete.
6. Address your letter or post card to The Homemakers' Club, 50 Capper Building, Topeka, Kansas.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These Are the Kind of "Hints" We Want

Your contribution may refer to sewing, cooking, cleaning, care of flowers, or any thing in which the average housewife is interested. Do not send recipes. The following items will give you an idea of the kind of suggestion that we want you to send us.

A few drops of household ammonia kneaded into a small amount of bread dough makes an efficient wall-paper cleaner.

★

Paste a paper plate on the bottom of the paint can to protect against dripping and to provide a place for the wet brush.

★

Bacon fat or butter rubbed over potatoes before baking prevents cracking and adds to flavor.

★

Soften the lumps in brown sugar by placing it in a warm oven for a few minutes.

★

The gummed flaps on envelopes make excellent fruit jar labels when canning season arrives.

To dress ducks or geese, pull out all coarse feathers. Then paint entire surface of bird with melted paraffin. Put in cool place for a few minutes, then scrape with knife, and all pin feathers come out with paraffin.

★

Rub the cut surface of an Irish potato over the hot griddle to prevent griddle cakes from sticking.

★

Cheese can be kept fresh if wrapped in a cloth soaked with vinegar.

To remove a scratch on your furniture, moisten scratch with iodine, then rub with furniture polish.

★

Felt pads glued to the bottom of the chair and table legs protect the floor. These pads can be cut out of any old felt hat.

★

To remove chewing gum from hair, rugs, furniture, or clothes, chill with ice, and it will crumble away, leaving no trace.

Clean rugs and overstuffed furniture with corn-meal or sawdust soaked in kerosene. Apply with flat vegetable brush. Air the object well after cleaning, and beware of open flames.

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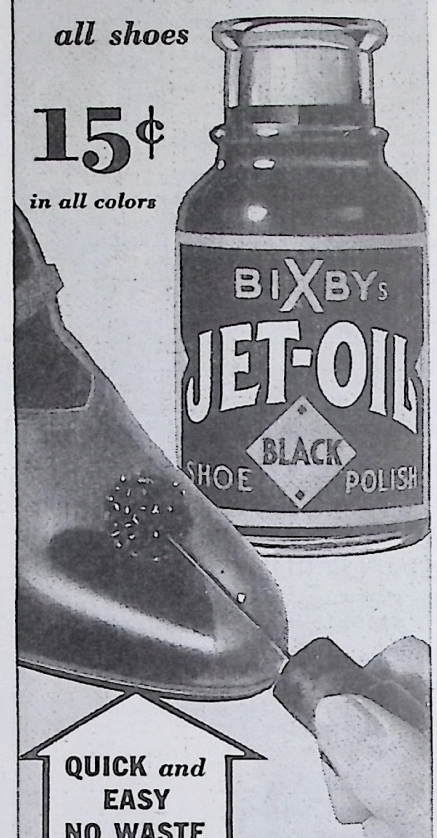
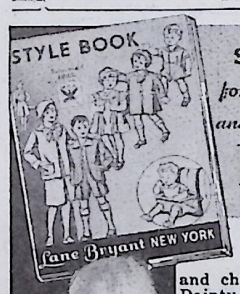


QUICK and EASY NO WASTE



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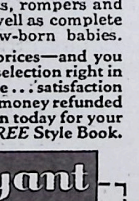

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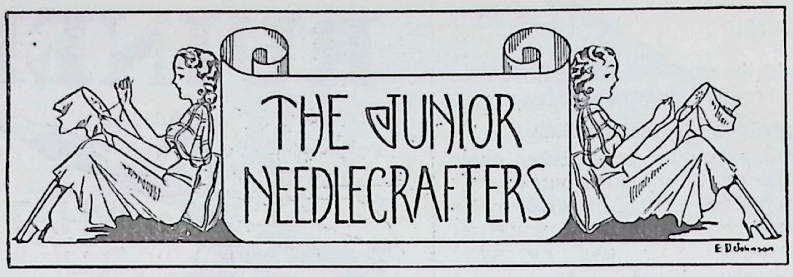


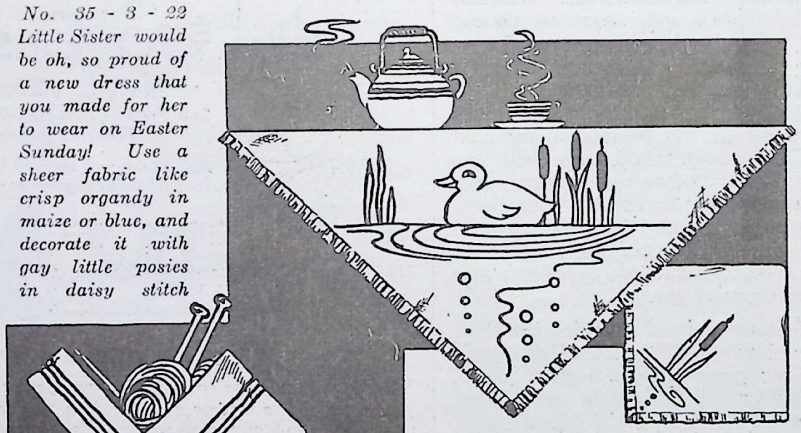
An Embroidery Club for Girls

CONDUCTED BY CONSTANCE EVELYN

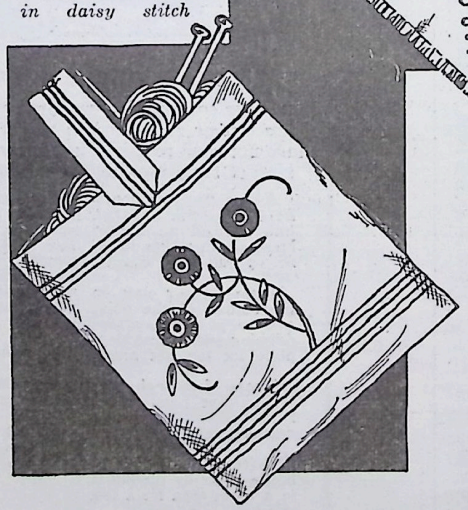
DEAR GIRLS: — It seems hardly a month ago that we were bustling about, gathering ideas for clever handmade Christmas gifts; and lo and behold! it's almost Easter — another "giving" season, which brings me at once to my early spring offering to you embroidering club-members.

Of course, when we think of the material side of Easter-time, we think instinctively of new clothes, perhaps because of the fine example Mother Nature herself sets us in that regard. If you have a little sister somewhere between two and four (or maybe she's a daughter, or niece, or cousin, or granddaughter, because by no means all of our members are Juniors!) don't forget that no Easter bunny bringing colored eggs could possibly be as intriguing as one that brings a gay box into which is packed such a "flower frock" (No. 35 - 3 - 22) as the artist has sketched for you here. She can wear it on Easter Sunday, and on any other "party" occasion all summer. In color it's the blue of an April sky, or the warm gold of an April sun, and the yoke and the front of its brief skirt are veritable posy beds blossoming with lovely shades of pink, blue and orchid daisies, snuggling among green leaves. For accent, each flower has a black satin-dot heart. All the work should be kept delicate by the use of two threads.

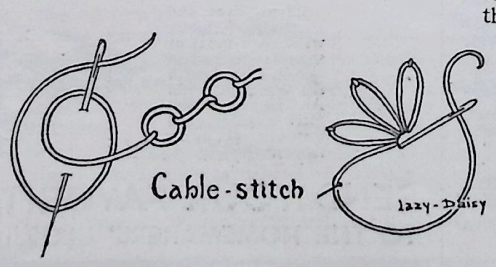
No. 35 - 3 - 22 Little Sister would be oh, so proud of a new dress that you made for her to wear on Easter Sunday! Use a sheer fabric like crisp organdy in maize or blue, and decorate it with gay little posies in daisy stitch



No. 35 - 3 - 23. "Quackles" swims gaily across the corners of a spring luncheon set designed for the Playhouse Hostess



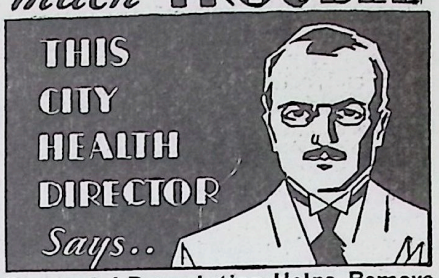
No. 35 - 3 - 24. Juniors use knitting bags, too, when they are as easily made and decorated as this, of craft cotton with simple stitches



THIS seems a fitting place to digress, since the digression has to do with the embroidering of this frock. I promised you a review lesson sometime, and here it is: Daisy stitch; there is a diagram at the bottom of the page that shows you just how the stitch is made, but I want to explain it a little, both in general and in particular, right here, before you start work on the frock decoration. In gen-

Concluded on page 19

KIDNEYS *cause* *much* TROUBLE



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The Junior Needlecrafters

Concluded from page 18

eral, then, on any fabric that is not transparent, daisy stitch is made thus: Knot your thread, since running it in isn't practical as a rule, and bring the needle up at the base of the stitch (nearest the flower center or the stem end of a leaf). Hold the thread down as pictured, along one side of the leaf, send the needle down again where it first came out, and bring it out exactly at the tip of the leaf or petal, inside the thread. Send the needle down directly below, over the thread, to make the little tacking stitch you see at the end of each petal or leaf, and a single daisy-stitch is complete. Without cutting the thread, usually, pass from one daisy-stitch leaf or petal to the next. To fasten off, take a buttonhole stitch around the last vertical thread on the back of the work, and cu the working-thread a very little way beyond it.

Now, if your material is transparent, this crossing from stitch to stitch must be handled a little differently or the threads between will show through the material, and if the colors are at all bright, the effect of the finished flower or leaf cluster will not be attractive. So, as each stitch is completed, run the wo king-thread up the back to the top of the stitch and cross to the top of the next stitch. If, however, you are working a leaf cluster, which often consists of three stitches with the middle one a little lower than the other two, you must decide whether the thread will show least in a diagonal crossing or in a straight one and work accordingly. When there are leaves along a stem — though there are no stems in this particular design — make a straight crossing and weave the working-thread in and out of the back-stitches on the reverse side of the stem till the next leaf is reached. This makes a neater finish on any kind of fabric.

In this design there are occasional half petals which cannot be done in daisy stitch. Treat each side of each petal as a single stitch, meeting at the top.

In making up the dress, simply proceed as indicated, attaching the yoke to the skirt. You can use fine lace or an organdy frilling to edge the yoke, and if you want to edge the bottom of the skirt to match, just cut off the hem allowance and roll the skirt edge as you did the edge of the yoke.

SOMEWHAT older little girls would get a world of fun out of owning a "very-own" luncheon set with which to lay a "very-own" table. I once had the pleasure of seeing the delight on the face of an eight-year-old girl to whom I gave such a set to embroider for herself. If your eight-to-ten-year-old doesn't embroider, you can, of course, do the work for her, but I think a good Junior Needlecrafter would rather teach the little lady how to do it herself, don't you? It will be fun for her to learn the what and how of entertaining if she has her own things to practise with. I have picked a set that is quite literally "ducky" (No. 35 - 3 - 23). It's made of unbleached cotton, and decorated with a "Quackles" in yellow appliqué swimming across each corner of the cloth, among brown cattails done in solid chain-stitch and outlined leaves of green. The embroidery — done, by the way, with two threads — is green and brown. "Quackles" is marked with brown, and appliqued with fine brown blanket-stitching. Cat-tails decorate napkin corners. For finish, just fringe three-fourths inch for the cloth and one-half inch for the napkins.

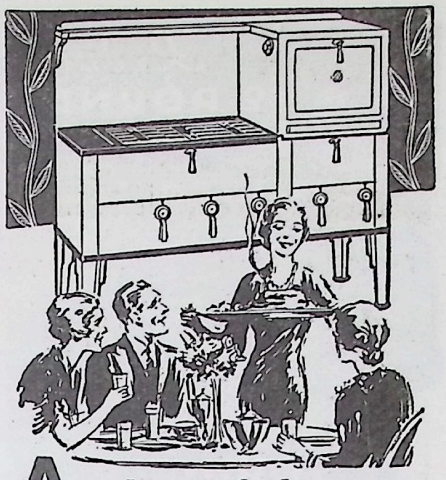
THE Juniors and their older sisters and their mothers are all knitting, so someone in the family is sure to find need arising for a knitting bag. No. 35 - 3 - 24 is made of tan craft cotton, decorated with a spray of interesting flowers, one in apricot, one in copper and one in henna, all done in close buttonholing with three threads, each flower having a black satin-dot center, unpadded. Remember that the trick of fitting buttonholing into a circle is to space your stitches so that they are close together at the inside of circle and a bit further apart, at outside edge. You may have to crowd them a bit. Divide the circle into quarters with a pencil, if you want to, and fit them to the quarter. The last stitch of the quarter as well as the first should lie straight against your dividing line. Leaves and stems are outlined with three threads of green, and the center of each leaf is a daisy stitch of green done with hree threads. In addition there are decorative bands that are worth your attention. They use all the embroidery colors in a sort of Roman stripe arrangement, and each straight line of the band is done in our stitch-of-the-month,which, this time, is cable stitch.

HERE'S a stitch you will find easy to do, and which you can adapt to a variety of uses, wherever lines and bands form a part of the decoration. The "cables" are made at equal distances (short) along the outline in much the manner that chain stitch is done, except that the need'e is inserted at the side of the preceding stitch, in the manner shown in the sketch. Start with a simple chain stitch. Hold the thread on the outline with the thumb, so that the thread lies between thumb and forefinger; pass needle to the left and under the held thread to the right, so that loop lies to the left of the line; then insert needle a few threads below the tip of the chain stitch on the line, and bring it out as sketched *over* the working-thread, disregarding the side-loop. Draw up and repeat. You will get a series of chain stitches linked as in the sketch.

If there is a special stitch you want me to explain or to review, won't you write me about it? There are so many stitches we have not yet touched upon as well as so many that some of you are interested in and have missed, that I shall be only too glad to include them in either our review lessons or our advance lessons as soon as I can after knowing your choices.

Needlefully yours for a happy Easter,
Constance Evelyn.

If you want my suggestions for forming and conducting a Junior Needlecrafter Club in your community, write me for them, enclosing a three cent stamp. Address me, Constance Evelyn, care of Needlecraft Publishing Company, Augusta, Maine.



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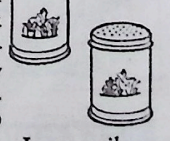

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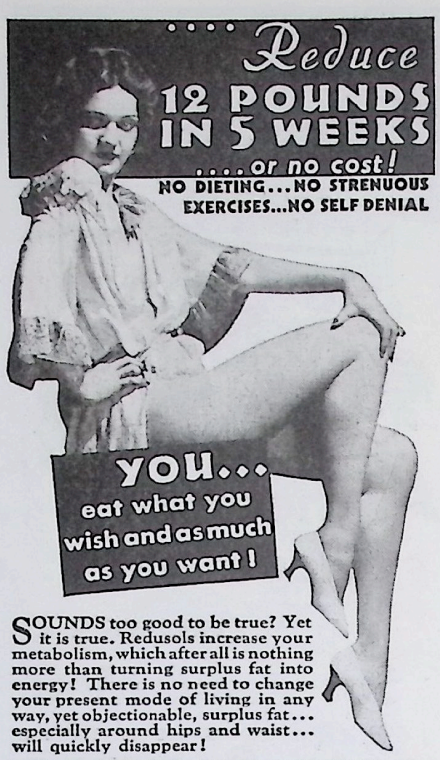
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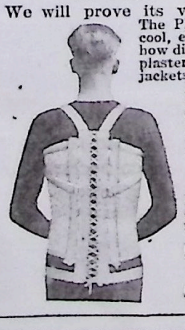

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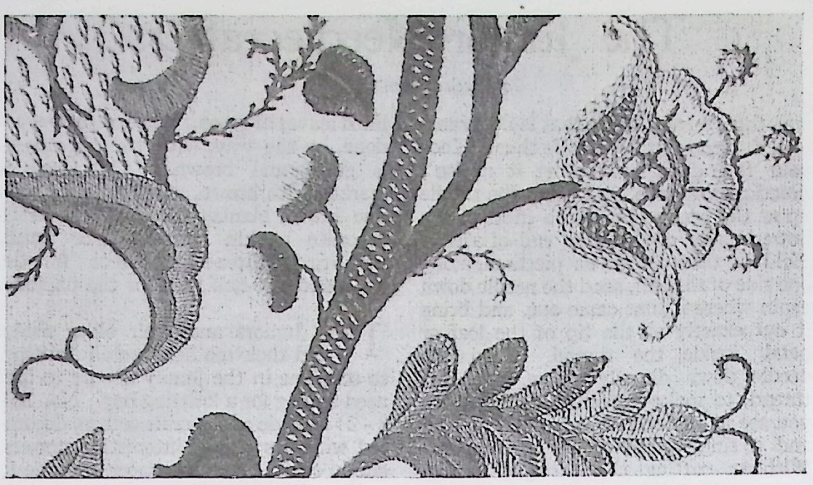


Crewel Embroidery

Continued from page 7

FOR a wall-hanging (No. 35 - 3 - 7) the design is applied in its entirety to a length of forty-five inch linen. For a screen (No. 35 - 3 - 6) it is divided into three parts. From the tip of the carnation motif topping the main stem to the bottom of the hillocks at the base the measurement is fifty-six inches. If you have an old screen with which to start, so much the better, since there is always a satisfaction in the rejuvenation of an old piece of furniture. The frames of all screens of the character of the one illustrated are set together with screws and are easily taken apart to release the panels for covering.

One of the most important requisites in working this design is not to cramp the stitches and use a long-eyed needle large enough to carry the yarn through the material without dragging. Since it is to be seen at a distance, the embroidery must be dramatic and even when covering a surface with stitchery the stitches should not be placed so closely as to entirely conceal the linen ground. This is particularly important in the case of large flowers and the solid hillocks at the base, which might easily be made too heavy to balance with the sections done in spaced buttonhole-stitch and motifs done in the lattice effect of double backstitch.

THE carnation motif, the rose and some of the smaller flowers are done in three shades of red — either a blue-red, like mulberry, or a yellow-red as best suits the coloring of the room in which the screen or hanging is to be used. Blue also figures conspicuously in this design, with golden-yellow and purple shades so placed as to balance nicely with the other colors. Several different lines of green are introduced to give contrast of tone in stems and foliage — clear bright shades as well as the grayed tones of olive and brownish - green. The owl, squirrel and antelopes are brown.

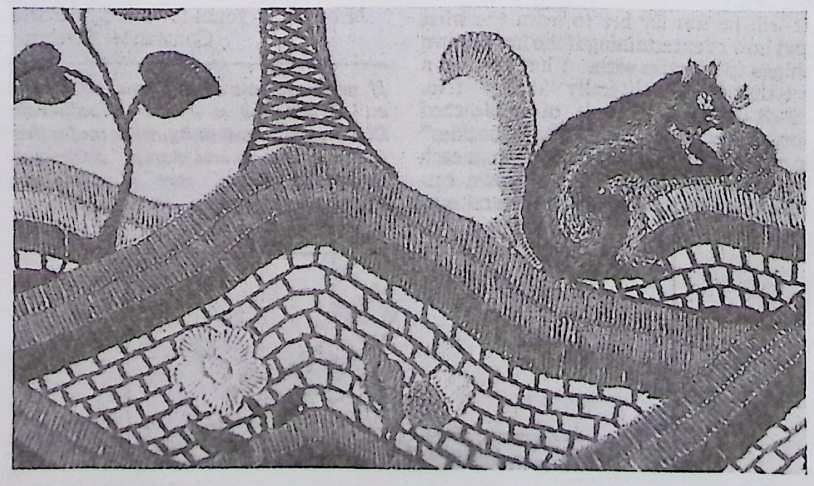
Buttonhole stitch is freely used, both in rows of even stitches to cover a surface and in long-and-short effect to border a space. When bands of even stitches are worked in sequence to cover a surface, the outer row should be done first in the case of flowers and the next laid with the line of the purling covering the open side of the one preceding. In the case of the hillocks, the bottom row of each solid section should be done first and the spaced buttonholing in honeycomb effect is done in the same manner.

Double backstitch, which covers the surface very rapidly in a lattice-like effect, is employed for the main stem and many of the flower forms, the edges being closed with outline stitch. Rows of chain cover other surfaces, being particularly suited to the modeling of the animal bodies, where a play of light and shade is most important. The owl's feathered body is laid in horizontal rows of buttonhole stitch and the squirrel's tail given quite a bushy appearance by being buttonholed rather sketchily and edged with outline along the side opposite the purling. Acorn cups are covered with French knots, but here again the stitches are not placed so closely as to entirely conceal the linen ground. All the large leaf motifs are edged with long - and - short buttonhole stitch and veined with double backstitch outlined with a contrasting shade of green. Then the surfaces between are seeded with short backstitches in a lengthwise direction.

In the distribution of color in the working of the hillocks, shades of brown and green are used freely, but there are touches of blue and orchid in the background and pink and yellow flowers spring up here and there.

It is perhaps needless to say that the linen should be stretched in a hoop or frame when doing this embroidery.

Concluded on page 22



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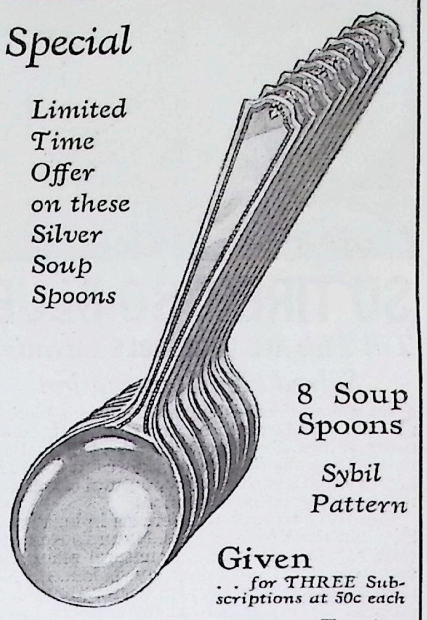

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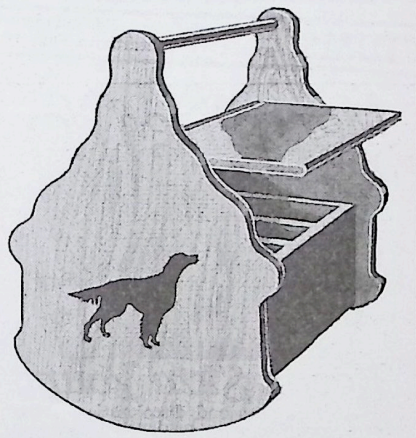

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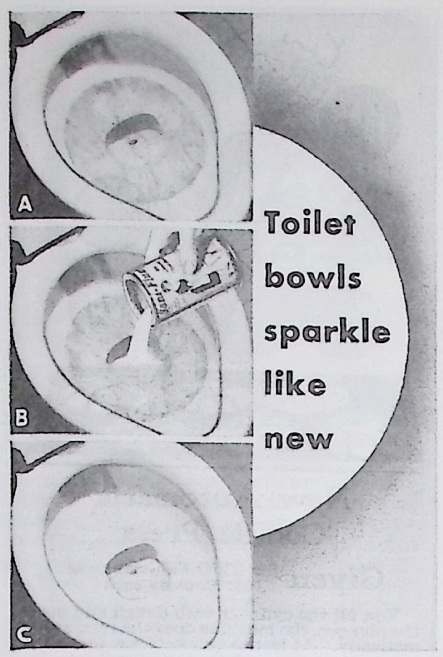

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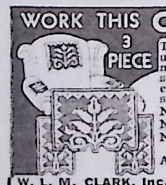

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NEWS FLASHES

From a Needle-Minded New Yorker

MARCH twenty-first may be the official opening day of spring, but to me there are more stimulating occasions: the first seed catalogs, the first crocus, and the new color dress of the Fifth Avenue windows. March slush may be under foot, but when the silk counters are banked with gay flower prints the Easter parade seems near at hand. The galaxy of color that appears in the shop windows makes one wonder if the metamorphosis of the cocoon is not reflected in our optical vision. Colors that won us by their rich, deep tones in the fall seem drab and dingy. Blues that have looked cold and forbidding during winter shows are now gay and inviting, as we turn to the bright gay colors and the crisp contrast of black and white, always so alluring at this season.

At a restaurant the other day, the smartest dressed woman wore a thin black wool in the standard shirt-maker cut that showed an interesting use of white. The roll collar was backed with it and there were two lines in the shape of large buttonholes. On a line with these were two balls of white wool about an inch and a half in diameter, made like the ones we used to put on our children's horse reins. A few inches below were two more balls. A narrow touch of white on her black hat completed the ensemble. It was a particularly good early spring dress, as while the crisp black and white was there, the texture was more in harmony with a dark winter coat than a lingerie trim would have been.

To freshen a sagging wardrob between seasons, an old dress might be dyed black at home and with a ball of white wool and a few hours' labor a smart new costume could be achieved.

IN several of the leading linen houses I have been seeing tables set with damask place-mats in subtle shades, such as pearl gray, light blue and light apricot-yellow, which I thought a good suggestion for the use of worn damask tablecloths. Dyed in a light shade to harmonize with the china, they will make attractive linens to use with summer flowers.

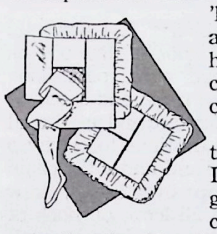
Entertaining is certainly much more informal than formerly. In one of the Fifth Avenue shops a model attired in full dress was wearing a most fascinating tunic made of thin rubber. Schiaparelli designed it to wear in the kitchen for after-the-theater supper parties, and it was as charming as any evening gown, appropriate for appearance in both dining-room and kitchen and spot proof. Much attention is being given to aprons because of this trend toward informality.

A novel table mat set in another shop was worked out in appliqued linen. Two shades of yellow and a green linen were used, and the linen cut to form a large flower for each place-mat. Green napkins carried small yellow flowers on one corner and a centerpiece was made by connecting three of the mats to form a garland.

For napkins at an evening party, I saw an interesting suggestion in oblongs of linen embroidered to simulate dominoes, the dots as well as the cross-bar being worked in satin stitch. They were worked in different colors on white and lined with matching linen to match the dots.

Cocktail napkins are also shown double, small round ones being made with a slit in the top layer, so that the stem of the glass fits in the napkin. One such set on Madison Avenue was edged with crocheted lace, another with tatting.

WITH the advent of spring come showers for brides and for these Fifth Avenue is offering several timely suggestions. For the kitchen shower, for example, useful kitchen articles were used to dress a doll made of a dish-mop body with a celluloid doll face sewed upon the string end of the mop. A dress, tied on around the neck, was draped from a dish towel, a wooly cleaning cloth made the cape and a dish cloth was used for a 'kerchief. She was a fiery Titian, for her hair was a curly copper pot cleaner.



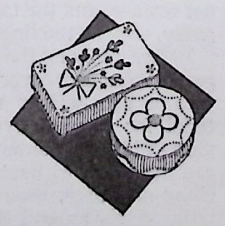
If the shower is to be miscellaneous, I saw a dainty suggestion for a useful case. It is really a revival of the old-style handkerchief case, but now that handkerchiefs have shrunk so much in size and stockings are sheer, it is just the right size for the bride's sheerest evening hose — a safe place to stow them away from dangerous snag hazards. It is made with a five inch square cardboard base covered with silk. Four oblongs or half squares make the top, and the top and bottom mounts are attached to a length of shirred ribbon, as illustrated.

ANOTHER revival from the good old Victorian days is an array of fascinating pincushions that make charming bridge prizes. One round one carried a fringe of safety-pins on the straight boxed side, and on the top was a border of pins placed so that the steel heads made a scalloped design with a pearl-headed pin in each scallop.

A second pincushion was oblong and more elaborately pin-decorated, pearl-edged safety pins and pearl-headed-straight pins being placed to form a flower design.

Both were so attractive I wanted to sit me down and make pincushions, just for the fun of working out designs with the variety of pin heads that the market affords.

SPEAKING of home dyeing — the dye that now comes in wafer form and can be so easily and accurately measured makes it a very practical operation. Almost any shade that one desires can be arrived at by combining wafers of different color in correct proportion, just as one



Concluded on page 24

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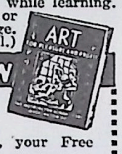

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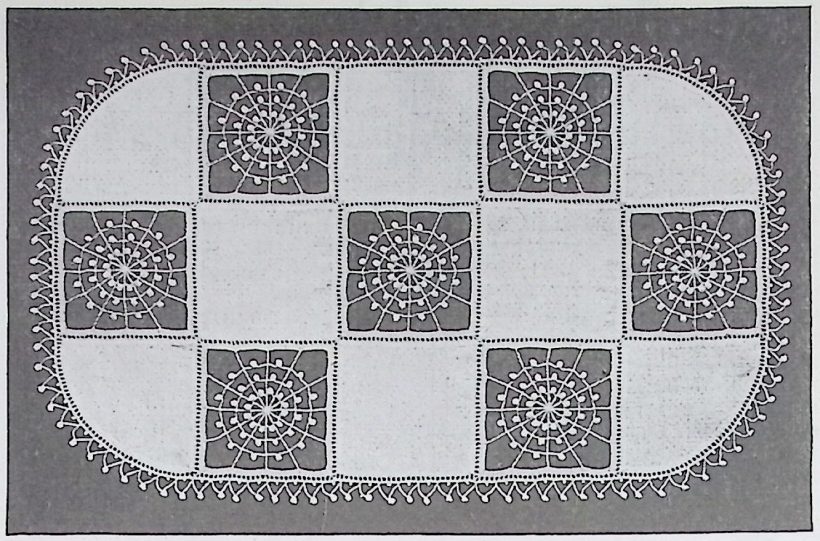


Medallion Table-Mat

THIS attractive oblong table-mat combines crocheted squares in simple hailstone design with linen squares of the same size (finished); the whole edged with dainty crochet. No. 50 mercerized crochet-cotton is the working material used for the medallions and a No. 12 or a No. 14 steel crochet-hook.

FOR the medallion: 1. Chain 16, make a Clones knot of 8 loops as follows — Thread over, pass hook downward under chain and catch up a loop, bring it forward and up, thread over again and continue to catch up loops from over and under the chain 8 times (16 loops over hook), draw thread through all loops on hook at once, thread over and draw through loop on hook, then make a double crochet around chain at base of knot, drawing tight, which completes the knot. Then ch 2, 1 q tr (thread over 4 times) in 1st st of ch, * ch 6, 1 knot, ch 2, 1 q tr in same st, repeat from * 9 more times, then ch 6, 1 knot, ch 2, sl st in 9th st of 16 ch.

2. Ch 18, 1 knot, ch 4, 1 q tr in next q tr, * ch 9, 1 knot, ch 4, 1 q tr in next q tr, repeat from * 9 more times, ch 9, 1 knot, ch 4, sl st in 9th st of 18 ch.
3. Ch 20, 1 knot, ch 7, 1 q tr in next q tr, * ch 11, 1 knot, ch 7, 1 q tr in next q tr, repeat from * 9 more times, ch 11, 1 knot, ch 7, sl st in 9th st of 1st 20 ch.
4. Ch 28, 1 s tr (thread over 6 times) in next q tr, * ch 33, 1 s tr in next q tr, ch 19, 1 q tr in next q tr, ch 19, 1 s tr in next q tr, repeat from * once more, ch 33, 1 s tr in next q tr, ch 19, sl st in 9th st of 28 ch. Mark the 17th st of each 33-ch loop with a pin.
5. Ch 3, 21 tr under next ch loop, 1 tr in s tr, 17 tr under first half of next loop, 5 tr in marked st, 17 tr under next half of loop, 1 tr in next s tr, 21 tr under next loop, 1 tr in next q tr. Continue around, joining last tr to starting 3 ch with a sl st.
6. Ch 5, miss 2 tr, tr in next, ch 2, miss 2 tr, tr in next (1 sp). Continue making sp all around, at corners making the following — 1 tr, ch 3, 1 tr, ch 3, 1 tr. Break thread.

Make seven medallions. Hem four squares of linen the same size as the medallions, and four more with the corners curved as in the illustration. Let the outer side of the row of spaces of each of the six medallions around the outside of mat extend out beyond the linen, then to make all outer edges even, work spaces into the linen edges. When this is done, work around entire mat as follows — 3 d c under each 2 ch, with a 5-ch picot after every 12th d c. Break thread. Next row: Attach thread in 6th d c from a picot, * ch 15, 1 knot, ch 11, d c in 6th st from next picot, repeat from * around.

Larger mats can be made by crocheting more medallions and making more squares of linen. Four mats and a large runner would make a very attractive luncheon set. Alternating medallions and linen squares might border a larger linen square for a luncheon cloth.

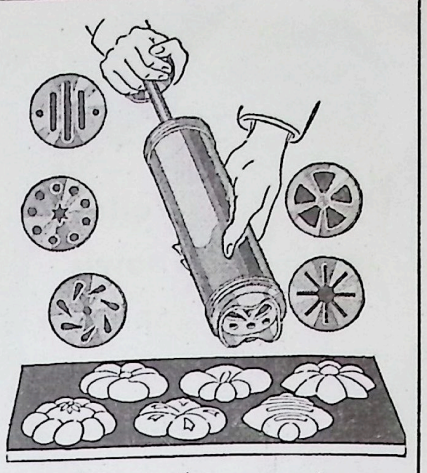
Crewel Embroidery

Concluded from page 20

TO mount for a screen, tack along one edge of the panel, then stretch evenly and tack along the opposite edge, top and bottom, making sure that the latter is placed so that the hillocks finish flush with the inside of the frame. The edge referred to is the side of the cut, not the flat surface, and the tacks should be used freely, so that the linen will not wrinkle.

Before applying the embroidery, it is a good idea to first cover the wooden panel with a light-weight white cotton material for a protective backing, and if yard-width material is selected this can be used without cutting, tacking along one edge, then drawing the material snugly around to cover both sides and tacking on the same edge with the first. Surplus material beyond the tacking can then be cut away. Any preferred color can be used to cover the backs of the screen panels and if fifty-inch drapery goods is used, one length will be sufficient.

If a hanging is being made, the embroidered linen should be backed with sateen and interlined with cotton flannel for body, both materials being attached to the hemmed edges of the linen along top and sides and left free at the bottom, as in the lining of a top coat. A flat antique metal drapery rod with spear-head tips can be used for a mount and flat loops of linen finishing about an inch in width attached at regular intervals across the top for hanging.



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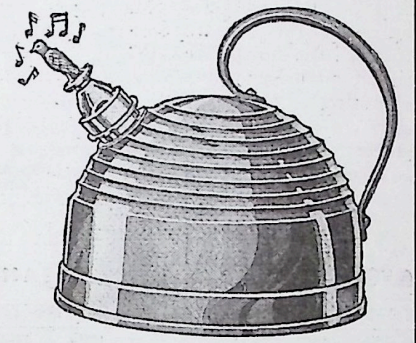

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Concluded from page 17

Fluffy Mocha Frosting

⅓ cup butter or vegetable fat
4 cups confectioner's sugar
4 teaspoons cocoa
½ teaspoon vanilla
¼ teaspoon salt
⅓ cup strong coffee
¾ cup chopped pistachio nuts

Mix sugar, cocoa and salt. Cream thoroughly with fat. Add coffee (this should be very strong as but little can be used and the right texture of frosting ensured). Cream and beat well. Spread the frosting between the layers and cover top and sides. Chop pistachio nuts and make a border of them around cake, an inch in from the sides. Mound in center, and make four lines half an inch wide in from corners to center. In the light mocha colored triangles remaining the candles may be arranged as desired, or they may be placed in the plain border of frosting outside the band of chopped nuts. Use green holders and green candles for a March child; geranium red holders with white candles are effective. This gives quite a different appearance from the usual cake. Men especially will like it.

Shamrock Cup-Cakes

Use your favorite cake recipe (1, 2, 3, 4 cake, or a simple white cake), and bake in large muffin tins. Spread a box of moist cocoanut on glazed paper and work through half of it a few drops of green coloring (liquid is easiest to use) diluted with water to get the right shade; always the colorings should be delicate pastel shades not too vivid.

Make the boiled white frosting that you like best, seven-minute frosting is excellent, color half of it with the green liquid very delicately. Frost cakes and make a solid shamrock on green frosting with the white moist cocoanut. On the white frosted cakes form a green shamrock. Or you may merely cover the frosted cakes with the cocoanut using the alternating color scheme. A platter of these cup cakes, with a white or green candle in each one, makes a delightful cake tray and no cutting is necessary.

Why wait for a family birthday to enjoy a cake with candles? Use them for any birthday, such as St. Patrick's. They delight the children and make a party of any occasion. Perfect to go with an orange, lemon or wine gelatin dessert. Another variation is to split the cup cakes and put a layer of red jelly in between, with a sprinkling of cocoanut. This of course may be done also with a large layer cake, and the tart jelly adds both color and flavor to the bland delicate cocoanut flavor.

Gelatins de Luxe in Several Guises

TO our mind the delicate quivering gelatin, flavored with fresh fruits, and mixed with same, no anxiety as whether it will turn out or not, and of a more delicate texture than is possible when molding, is the last word in this simple, economic, delicious and wholesome dessert that makes no heavy claims on the digestion at the end of the meal, but if anything promotes it. That is the way the famous colonial cooks served their syllabubs and gelatins. Just make it, chill, cut it up lightly with a fork and serve a lovely amber, quivering mass in your best, colored glass bowl. Why not?

Whether it be coffee, orange, lemon, rum or sherry flavored (you need not use the wine, just the flavoring extract), with half whipped cream (not too solid, please) this again slightly sweetened and flavored, no better dessert for luncheon, dinner or supper, for home or entertaining fare, is to be had. Particularly is it to be chosen after a rich or heavy meal, and it is something that every member of the family can eat with profit and pleasure. Neither little Johnnie nor grandpa will need a special dish, and the folks who are counting calories and watching the scales can omit cream and partake also.

THESE gelatins may be colored to suit the season and color scheme of the dinner; green for St. Patrick for instance, with a garnish of orange quarters or green grapes, in lemon jelly, green or maraschino cherries. Any of the canned fruits may be used substituting the juice in the can for the water and decreasing the sugar a little, the fruit being used for a garnish. With a thin cookie or cup cake you have an ideal dessert and one that offers many variations.

Here are three other gelatin desserts, showing their versatility especially in using the canned and dried fruits in this in-between season:

Apricot Bavarian Cream

Soak one level tablespoon of gelatin in half a cup of cold water and dissolve over boiling water. Combine one and one-third cups of canned apricot pulp with the juice of half a lemon, half a cup of sugar, and an eighth teaspoon of salt. To this add the prepared gelatin. Mix, allow to cool and when it thickens fold in one cup of cream whipped stiff and half a teaspoon of almond or vanilla extract.

Turn into individual serving glasses and garnish with petals of sliced apricots and a rosette of whipped cream flavored with apricot juice and powdered sugar.

Prune Whip Pie

1 tablespoon of gelatin
¼ cup cold water
¾ cup prune pulp
¾ cup prune juice
½ cup sugar
2 tablespoons lemon juice
1 teaspoon grated lemon rind
¼ teaspoon salt
2 egg whites

Soak gelatin in cold water for five minutes. Combine all remaining ingredients except the egg whites and cook for two minutes. Add softened gelatin and stir till dissolved. Cool until mixture begins to thicken and then fold in the stiffly beaten egg whites. Pour into a baked pie shell and chill. Serve with a topping of whipped cream sprinkled with ground nuts.

For a variation, that is richer, use a cup of cream whipped, omit egg whites, and add one more tablespoon of lemon juice. Omit whipped cream for top and sprinkle with nuts. These pies have a delicate texture due to the use of gelatin and will be found amazingly different from the regulation prune pie.

A Mocha Mold

1½ cups strong coffee
½ cup milk
⅔ cup sugar
3 eggs
1 tablespoon gelatin
¼ teaspoon salt
½ teaspoon vanilla

Moisten gelatin with three tablespoons of cold water. Mix coffee, milk and half of the sugar and heat in a double-boiler. (One square of bitter chocolate may be melted with this if desired.) While this is heating beat the yolks of the eggs, combine with the remainder of the sugar and add slowly to the hot mixture, stirring it steadily until smooth and thickened. Stir in the soaked gelatin and when dissolved remove from heat, allow it to cool a little, and lightly fold in the stiffly beaten egg whites and vanilla. Pour into a mold and chill thoroughly. Serve with plain cream or whipped cream flavored with a little powdered sugar and a dash of salt.

With chocolate wafers, cookies or feathery gingerbread, this is especially appropriate for a March dinner or supper when fruits are scarce.

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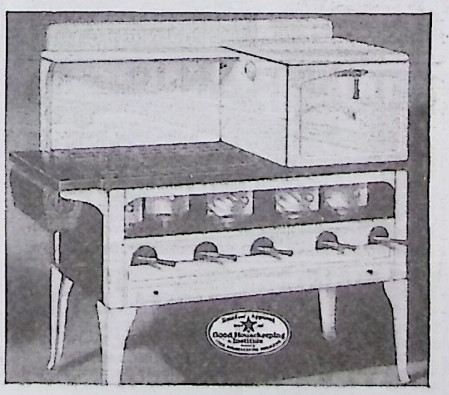

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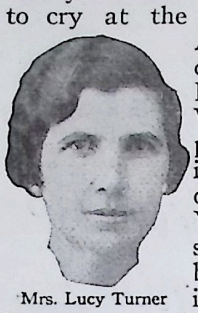
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News Flashes

Concluded from page 21

would do with paints; and the black has the advantage of being a true jet black.

Dye is also a great aid to the home decorator in achieving desired color effects. In the home of a well-known artist of my acquaintance, where the background reflects the taste and profession of the owner, candlewick spreads individualized by home dyeing are used in the bedrooms. One room has a toilé de Jouy paper with rose figures. Although the background of this paper appears to be white, when white is placed against it you realize that it is a light pink. The spread in this room is just a shade darker than the background of the paper.

Another bedroom has a wall paper with a small rose figure on a warm beige ground, and here also the spread has been dyed to match the background color. In this room are flowered chintz curtains and a slip cover, originally patterned on a white ground, which have also been dipped to match the spread and walls.

WHEN visiting the wholesale cotton market to see the new dress fabrics, I was captivated by the plaids for the coming season. Authentic Scotch plaids, as well as new combinations, are featured in seersuckers, ginghams and heavier cotton weaves for suits and coatings. I selected one of the latter and am going to dye some of my faded sweaters to match the different stripes of color in the plaid.

Seersuckers are particularly useful because of requiring little, if any, ironing and those shown in these collections are woven so skilful'y that the texture is flat and lends itself to better tailoring than the more puckered materials of the past.

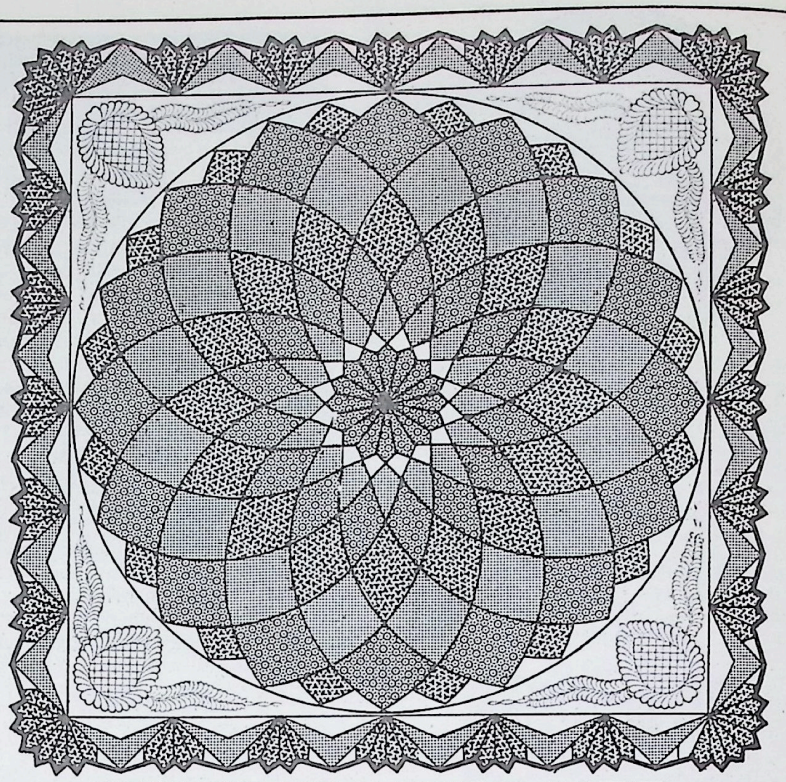
Buttons are more interesting than they have been for many years. All sorts of new materials are used and ingenuous uses are made of familiar ones. Nuts are hung on silver mountings, leather buttons are studded with nailheads and wooden ones come in all sorts of shapes and designs. Among new models I saw a checked cotton sports coat in red, white and blue that was fastened with a single red star button at the neck. And a heavy linen sports suit had crocheted buttons of matching co'or that were n'ce in texture with the heavy weave of the fabric.

Concluded from page 14

rooms, and the colors and designs that may be obtained in drapery fabrics are varied enough to fit any scheme. Corner cabinets and shelves for china are decorative assets in any dining-room, especially for a large room that seems bare; even a small hanging shelf for choice bits of china will add a great deal to a dull wall space.

A bay window in a dining-room may be made an entrancing feature of the room; a small breakfast table for two may just fit, or a comfortable chair that is slip-covered in some gay fabric that harmonizes with the room scheme will provide a quiet reading or sewing nook.

A small dining-room will permit a more varied arrangement of the furniture than will a large dining-room. The table need not necessarily occupy the center of the room. Try placing a drop-leaf table against one wall for dining. An oblong table may be placed endwise between two windows, or directly before a window to make the room seem more spacious and open.



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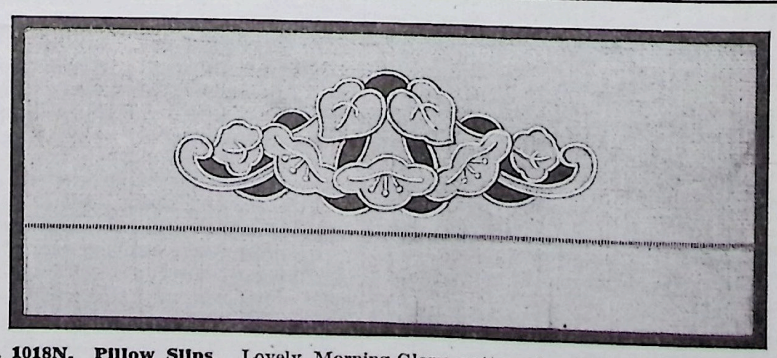

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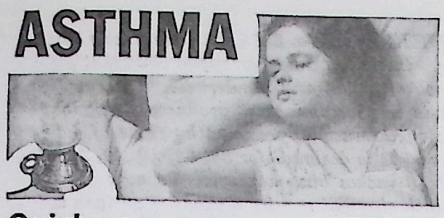

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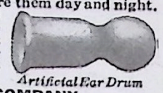

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A COLORFUL percale is suggested for smock No. 3384 in princess styling which wraps about the figure and buttons, giving the appearance of a house dress. Rickrack braid forms a nice finish for the revers, sleeves and pocket. It is designed for 16 and 18 years, and for 36, 38, 40, 42 and 44 inches bust-measure. To make in the 36-inch size will require 3⅜ yards of 39-inch material, with 2 yards of braid.

Practical for Home Wear

THERE is much tailored smartness about this pretty morning frock, No. 3491. It uses plain and figured material with charming effect. It is designed for 16 and 18 years, and for 36, 38, 40, 42 and 44 inches bust-measure. To make in the 36-inch size will require 2⅞ yards of 39-inch material, with 1¼ yards of 39-inch contrasting.

Easily Made

HOME clothes are simply adorable these days. Model No. 3263, for instance, might be carried out in flattering beige and brown tones in shirting cotton broadcloth of shiny finish, the V-neck and sleeves edged with bias brown binds. It is designed for 16 and 18 years, and for 36, 38, 40, 42 and 44 inches bust-measure. To make in the 36-inch size will require 3¼ yards of 39-inch material, with ⅜ yard of 35-inch contrasting.

Of Jaunty Styling

STILL another new and lovely house frock! And it's designed on sports lines, so becoming and popular. Style No. 986 is designed for 16 and 18 years, and for 36, 38, 40, 42 and 44 inches bust - measure. To make in the 36-inch size will require 3⅜ yards of 39-inch material, with 1 yard of 39 - inch contrasting.

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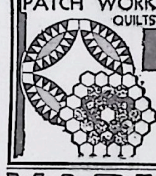

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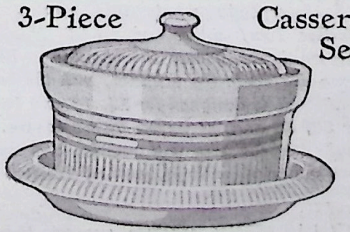

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NEEDLECRAFT MAGAZINE, Augusta, Maine

THERE are many things about this graceful dress, No. 2511, which the matron and woman of fuller figure will find helpful and charming. Its V-neckline, its bias bodice-seaming and its pin-tucked, beltless waistline are all slimming and exceedingly becoming. It is designed for 36, 38, 40, 42, 44, 46 and 48 inches bust-measure. To make in the 36-inch size will require 2⅜ yards of 39-inch material, with 1¼ yards of 39-inch contrasting

THIS dress, No. 3495, has lovely long lines, including a new wrapped skirt that gives a look of height and slenderness. The surplice vest is very becoming; it produces a flat long-line effect much appreciated by those of fuller figure. It is designed for 36, 38, 40, 42, 44, 46 and 48 inches bust-measure. To make in the 36-inch size will require 4 yards of 39-inch material, with ⅝ yard of 35-inch material for vestee, and ⅜ yard of 27-inch contrasting for bands

A SIMPLE little wearable dress like this, No. 3040, is ever popular for school, college and office wear. Look at its smart simplicity and its clever flat-stitched collar or yoke, softened by a frill. The original as sketched is adorable in a gay plaided angora woolen. It is designed for 12, 14, 16, 18 and 20 years. To make in the 16-year size will require 3½ yards of 39-inch material, with ⅜ yard of 35-inch contrasting

HERE is one of those simple smart types that everybody wants this season. Note the effective scarf collar of model No. 3473, that falls so jauntily over the shoulder. Black pebbly crepe-silk made the original, with the bow of silver lamé. It is designed for 14, 16 and 18 years, and for 36, 38 and 40 inches bust-measure. To make in the 16-year size will require 3⅞ yards of 39-inch material, with ½ yard of 18-inch contrasting

CHARMING schemes suggest themselves for style No. 3468. A straightline dress, simulated two-piece dress with smart hip peplum, these in woolen or crepe silk; and for more formal wear, the tunic, in bright pebbly crepe over dark crepe. It is designed for 11, 13, 15, 17 and 19 years. To make in the 15-year size will require 3½ yards of 39-inch material, with ⅝ yard of 35-inch contrasting for straightline dress; or 2½ yards of 39-inch material for tunic blouse, with 1 yard of 39-inch material for skirt, and 1⅛ yards of 35-inch lining

All patterns, 15 cents each. Latest Fashion Book, postpaid, 10 cents. Address Needlecraft Magazine, Augusta, Maine

Slimming Model

THIS charming jacket dress, No. 3144, achieves slim smartness in black crepe silk with white crepe contrast. It is designed for 36, 38, 40, 42, 44 and 46 inches bust-measure. To make it in the 36-inch size will require 4⅜ yards of 39-inch material, with 1⅝ yards of 39-inch contrasting.

Smart and Slenderizing

MODEL No. 2764 is a particularly happy selection for the heavier figure. And choose a spring print. It is designed for 36, 38, 40, 42, 44, 46 and 48 inches bust-measure. To make it in the 36-inch size will require 3⅞ yards of 39-inch material, with ⅜ yard of 27-inch contrasting.

For Mature Figure

HERE'S a new style, model No. 966, that is delightfully smart, adaptable to the more mature figure and exceedingly wearable. It is designed for 36, 38, 40, 42, 44, 46 and 48 inches bust-measure. To make it in the 36-inch size will require 3½ yards of 39-inch material, with ⅞ yard of 39-inch contrasting.

Exceedingly Smart

HERE'S a charming day dress, No. 3446, in black pebbly crepe topped by a novelty crepe in black and white. It is designed for 36, 38, 40, 42, 44, 46 and 48 inches bust-measure. To make it in the 36-inch size will require 2½ yards of 39-inch material, with 1¼ yards of 39-inch contrasting.

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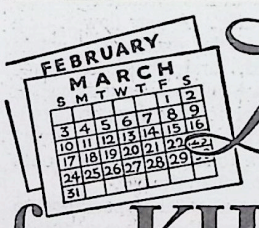

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New Flower Novelties

BY F. F. ROCKWELL

Courtesy of Bodger Seeds, Ltd.

The quilled and twisted petals of the Fantasy Zinnia are arranged in a perfect whorl about the heart of the blossom. This flower was winner of the First Award of Merit, and promises to be a favorite for cutting

ONE of the most perplexing problems which faces the home gardener each season is what new varieties of flowers or vegetables to try out of the scores which are offered. The lists of "novelties" in the catalogs are always exciting and often tempting; sometimes, as every gardener of any experience knows, the wonderful new things which they offer turn out to be disappointing.

The fact that a new variety may not come up to expectations does not mean that the seedsman has intended to misrepresent his wares. A new flower, or a vegetable, may do excellently where it is developed, and then for some unforeseen reason fail to do equally well in other sections; or it may develop a tendency not to remain "fixed" — to revert to older forms or to slip off into new ones that are no better than the old.

It is a matter of vital importance to seedsmen in general that the new things they offer should on the whole "make good." Therefore the members of the American Seed Trade Association, some years ago, got together and appointed a committee, which is known as the "All-America Selections Council," to make comparative tests, each season, of all the novelties to be offered to the public the following spring. These tests are held in ten widely-separated areas throughout the United States, and the judges do their scoring independently of each other. The varieties to be tested come from seed growers all over the world, for the winning of an "All-America" award has come to be considered a great honor. Over two hundred and fifty new flowers and vegetables were submitted for last year's trials.

Naturally the awards given cover a wide field, and vary greatly from year to year. The task of the judges is a difficult one, and they make no claim of picking out all the good new things, or that the varieties receiving awards will prove in every case world winners. These tests, and the awards based on them, do however give the gardener the greatest assurance possible that the new varieties he obtains will make good. That the judgment of the members of the committee is sound is evidenced by the success which some of their former selections have won, for among these are Golden Gleam Nasturtium, Guinea Gold Marigold, Calendula Chrysanta Sunshine (all new varieties of old favorites), and Venidum fastuosum, a new South African flower — all of which, within a few seasons, have become universally known, grown and admired.

THIS past year the All-America Council gave, for the first time, a new class of award — its "Certificate of Honor." This was awarded for an achievement in developing a disease-resistant strain of an old favorite, the Snapdragon (Antirrhinum), which in many sections had become endangered by the deadly "rust." The new strain is known as Rust-proof Antirrhinum, University of California Mixture. As the name implies, this strain was developed by the University of California. Already several separate colors in the "rust-proof" strain have been "fixed" by other growers, and undoubtedly in a year or two there will be a wide selection of rust-proof colors and types, just as there are now in the disease-resistant Asters.

The Grand Champion Prize was awarded to a new Cosmos — Orange Flare. This Cosmos is of the Klondyke or yellow-flowered type, which has always been very late to flower. Orange Flare blooms in four months from seed, and can be grown out-of-doors in the north, even into Canada. This new flower was so universally outstanding in the trials that it received a total of ninety-six and a half points out of a possible one hundred, and was the first choice of all ten of the judges.

SELDOM if ever has an old and universally known annual been given quite such a new lift into the limelight as the humble Nasturtium received when, a few years ago, the double-flowered variety Golden Gleam appeared.

Concluded on page 29

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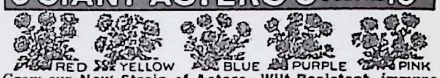

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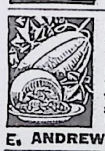

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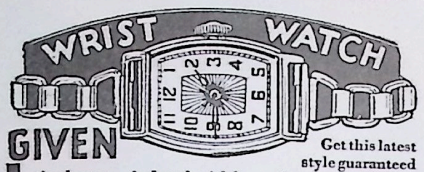

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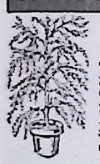

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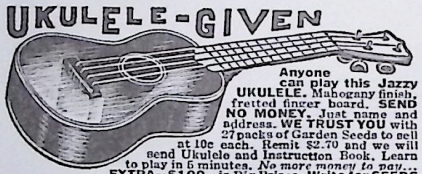

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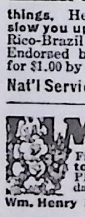

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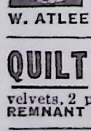

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H. W. BUCKBEE Dept. 561 Rockford, Illinois

New Flower Novelties

Concluded from page 28

Very literally it took the garden world by storm. Again this year a double Nasturtium — Scarlet Gleam — is awarded the All-America Gold Medal. This new variety is similar to its illustrious prototype except that the color is a rich pure scarlet. The plants are of the half-dwarf type, and somewhat more bushy in growth.

Lovers of Nasturtiums will be delighted too, to know that the Gleam Nasturtiums are now available in a mixture of colors including crimson, orange, salmon and various shades of yellow. By several years careful breeding and selection a high percentage of double flowers (speaking accurately, all the "double" Nasturtiums are more correctly "semi-doubles") has been achieved. These Glorious Gleam Hybrids, as they are called in the catalogs, received an Award of Merit. Like Golden Gleam and Scarlet Gleam, they are half-dwarf in growth, mildly fragrant, and inclined to show some ruffling of the petals.

THE First Award of Merit went to the Fantasy Zinnia which several of the judges considered the greatest novelty of all the 1935 introductions. The petals of these Zinnias are tubular, arranged in a perfect whorl about the heart of the blossom. The effect is distinctly modernistic and it has already attracted much attention as a flower for cut arrangements. The seed so far can be purchased only in mixed colors but is well worth a trial in any garden, for the plants, which grow to a height of two feet or so, are strong and sturdy and flower very freely.

The Orange Shaggy Calendula, which took a Gold Medal this year, is another chrysanthemum-flowered variety of a lovely orange color with ragged petals. This also is especially fine for cutting. It will prove an excellent companion for some of the newer Calendulas, introduced during recent years, which have become so popular for bouquets, such as Sensation, Radio and Sunshine. But whereas the petals of Radio are quilled, and radiate from the center of the flower, and those of Sunshine are flat and curl inward toward the center, the petals of Orange Shaggy are so cut or lacinated that the whole flower presents a distinctly "shaggy" appearance entirely different from any of its predecessors. All the Calendulas, of course, have easy culture and an extremely long-flowering season to recommend them.

Yellow Supreme Marigold, another Gold Medal winner, bids fair to rival Guinea Gold in popularity. It is even larger than the older favorite, of similar conformation, but clear yellow instead of orange in color. No flower of recent years — with the possible exception of the double Nasturtium Golden Gleam — has so quickly won universal favor as that delightfully informal Marigold well-named Guinea Gold. Its new counterpart, Yellow Supreme, is even more carnation-like in form and its color is indescribably cheerful — like morning sunshine on a June meadow. Those who love flowers for indoors will surely want this.

AN Award of Merit was won by the new dwarf Petunia Martha Washington, the blossom of which somewhat resembles that old favorite, the Lady Washington Geranium, or pelargonium. The plant of this new Petunia is of very compact growth, reaches a height of not more than twelve inches, and is a find for the rock garden, window box or small garden bed. Martha Washington will take its place among the several recently developed, really dwarf Petunias of the *nana compacta* type for trial in the country's gardens. Some of these varieties, of which much was expected, have so far failed to earn any really enthusiastic following. But there is a real place for the ones which may "make good."

A very accommodating and satisfactory little annual about which no one, (not even the catalog writers!) ever make much of a noise, is the Annual Phlox. So it is doubly a pleasure to the writer — who has "rooted for" this modest flower for years — to record the granting of an Award of Merit to the new Gigantea Art Shades. Seed will be very scarce however until another year.

The Anchusa, with its unrivaled blue flowers, has long been a prized, if not altogether easily grown, favorite for hardy borders. With the introduction of the annual variety Blue Bird, this lovely flower is made available to any gardener, and moreover its compact habit of growth overcomes one of the greatest objections to older sorts. It was one of the several flowers to be given Honorable Mention.

Others in the "H. M." class were the new erect, dwarf Verbena, Violet Bouquet; a Japanese Celosia, Flame of Fire; and three African Marigolds, Yellow Beauty, Primrose Queen and Golden Beauty.

Concluded from page 11

planned to overlap. On the duster bag, the only stitchery aside from the inscription is to outline the fruit stems with six threads of brown.

In developing the fruit-tree motif on the paper and string bag, the trunk is laid first, then the tree top and the tub over the top and bottom respectively, applying the strip of orange bias to each brown tub before turning the edges. The top is made of a single piece of green, upon which small circles of orange are applied for fruit. To allow for turning neatly, the edges of this green patch should be cut about one-eighth inch outside the outline and then slit in to the line of the angle between the peaks. And then to accentuate the outlines, after the patch is sewed down, each peak is bordered with an open V, or lazy-daisy stitch, of six threads of green stranded floss just outside the patch and the trunk is outlined with the same floss.

ON the front of the basket-shaped bag (No. 35 - 3 - 5) of striped ticking there are round flowers of apricot gingham spotted with yellow centers marked with a ring of outline stitch in henna. After the decorative appliqué is completed and the body of the bag cut out, the serrated band is applied at the bottom with side and bottom edges flush with the ticking. Then the bias strips of green are stitched to the tops of front and back on the wrong side of the ticking, brought over to the front and neatly felled down, and the two sides of the bag are ready to be seamed together.

A strip of ticking is used for the inside of the handle and a corresponding strip of green for the outside. After seaming, the handle is turned through the straight open end, which is then applied flat against the green trimming band of the outside back and sewed as inconspicuously as possible.

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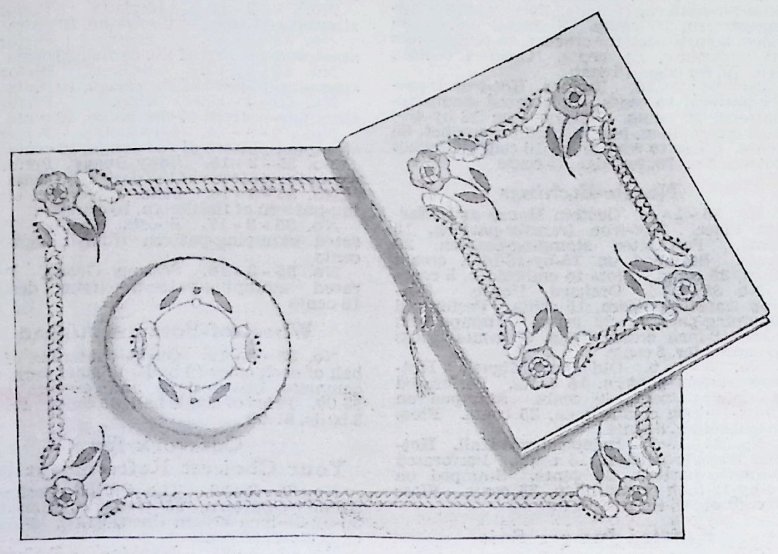
DESIGNED BY LAURA MACK

A Set of Flower-Embroidered Linens For the Telephone Table



No. 35-3-25. Table Mat *No. 35-3-27. Book Cover*
No. 35-3-26. Elbow Cushion

A creamy-tone linen forms the background for the attractive border design which decorates a three-piece set for the telephone table; the embroidery is in shades of blue, yellow and green; and the design is adaptable to various uses

A CORNER motif connected with narrow bands of stitchery tells the story of a design which is not only usable in many ways but one which works up very quickly.

As illustrated, it has been used in the decoration of a set of telephone linens — a table mat finishing fourteen by twenty-two and one-half inches, which is equally usable on the top of a radio cabinet, a small elbow cushion which will prove a great comfort during a lengthy telephone conversation, and a cover for the unsightly, yet indispensable, telephone book.

Cream linen of firm, closely woven texture provides a most satisfactory background. Three and six threads of stranded floss are used for the stitchery and various colors may be combined to suit individual preferences. Copen blue, light golden yellow and leafy green were used for the model set.

The flowers are buttonholed with three threads, so spaced as to closely cover the surface at the center and show just a bit of the linen between along the edge. The full-view flower is blue, in the combination referred to, with a satin-stitch center of green circled with yellow French knots. Side-view flowers are yellow and have blue centers and green knots. Leaves are done in Balkan stitch and the stems outlined with three threads of the same shade of green, the stitches on the leaves spaced just a bit, as in the case of the flowers.

The border is made of two rows of diagonal single stitches done with six threads, using green in one direction and blue in the other, caught down where the lines intersect with yellow. Then, using three threads, the outer edge is outlined with green and the inner edge with blue.

The edges of mats or covers of all sizes may be bordered with the design in the manner of the telephone mat, No. 35-3-25, and finished with hems, mitered at the corners and sewed invisibly along the outer line of the border.

GREEN sateen lines the book cover, No. 35-3-27. After doing the embroidery, seam the linen and sateen together on one long and two short sides to a size about one inch larger on all edges than the book with which it is to be used. Clip corners diagonally, so that they will not bulk when turned, and trim the seam edges evenly. Crease the seam allowance on the cut edges, turn and press all the edges carefully and then stitch the lines indicating the turn of the cover on the edges of the back binding, to form three pockets.

Cut stiff cardboard to fit snugly inside the pockets and then close the open ends by whipping together as inconspicuously as possible.

To fasten cover to telephone book, make a long twisted cord, using two six-strand lengths of the embroidery floss in each of the three colors.

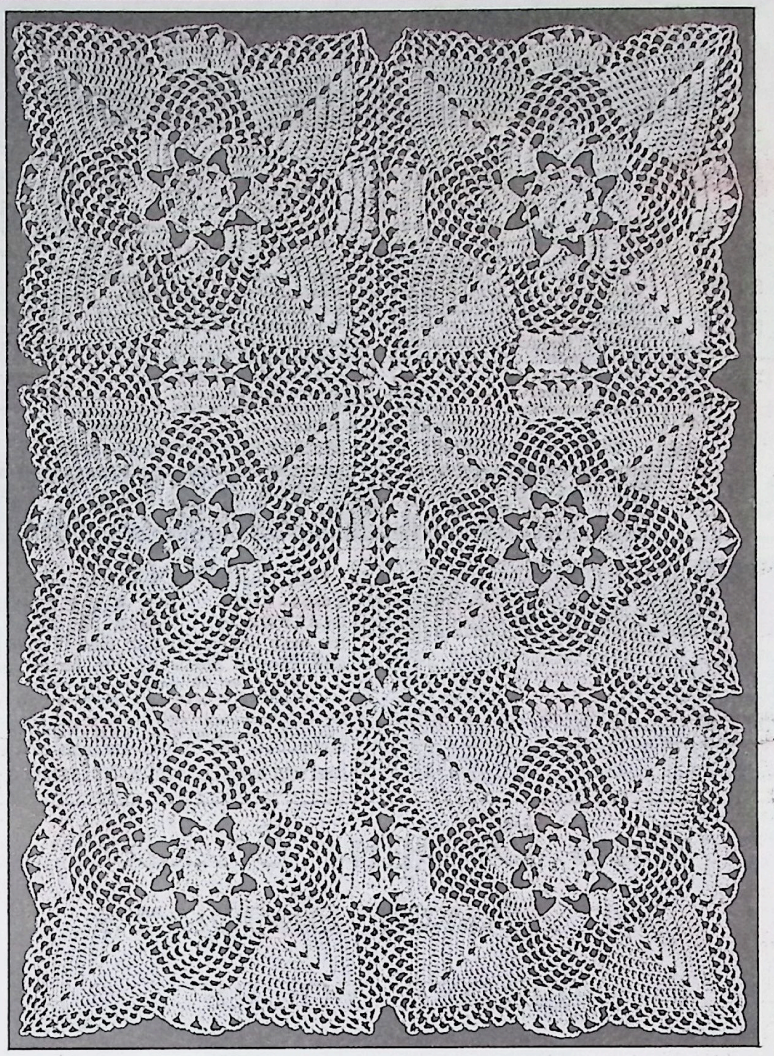
Punch holes in the narrow stiffened back of the cover at the center and again two inches in from each end. Make corresponding holes in the book binding, through the center of the opened book. Starting at the outside, bring the cord through the two end holes in both cover and book and carry them to the outer back again at the center. Knot the ends over the cord along the back and finish by knotting and leaving the ends free in tassel effect for about an inch.

In making a cover for a smaller book, the binding allowance is so narrow that only the front and back need to be stiffened, but the lacing process is the same.

THE two side-view flowers in the circular design on the top of the small elbow cushion, No. 35-3-26, match those in the designs on the larger pieces. The circle is outlined to match the flower centers and the dots are satin-stitched, the one on the line in the color of the petals and the other one like the oval centers.

The narrow band connecting top and back matches the borders on the larger pieces. After being embroidered and pressed, the three parts are carefully stitched together, leaving an opening on the back seam for stuffing. Press seams carefully before turning.

Cut a strip of thin, pliable cardboard a little longer than the length of the embroidered band and insert inside the cushion cover to straighten the edge. Then stuff firmly with bits of kapoc, or other filling, and close the opening.



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No. 955N. Pine Cone Block-Pattern Crocheted Bedspread Materials. Printed directions for making, **15 cents.** Steel crochet-hook, **10 cents.** Extra soft crochet-cotton, choice of white or ecru, (400 yards to ball), **30 cents,** postpaid, per ball.

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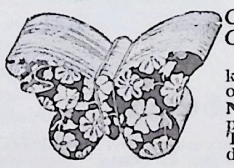

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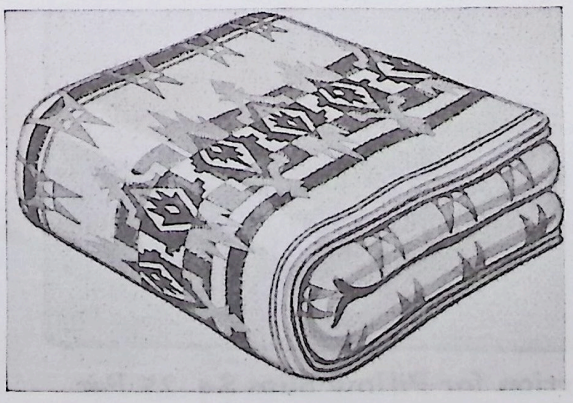

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This is a wearever blanket, product of Marshall Field & Co., the great Chicago Dry Goods house. We are especially proud of the deep rich coloring with which the yarns are dyed — yarns which weave into the jacquard design beautiful and novel Indian patterns. Notice the low offer and then ask yourself only, how many of these blankets shall I get this year? They are attractive, serviceable, good weight, soft. A comfortable cover for couch or bed. It is often used as a couch throw or an automobile robe. The patterns are all colorful, with reds, blues, tans or greens in every design. We guarantee satisfaction. Order yours by name and by **Gift No. 4317.**

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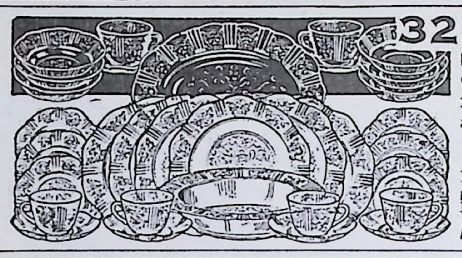

32 PC. DINNER SET GIVEN

ROSE-PINK GLASSWARE

for easy selling of our fine Vegetable and Flower Seeds at 10c large pack.

Write for 30 packs seeds today. SEND NO MONEY. We trust you.

Big Gift Book, sent with seeds, shows many fine gifts, tells how you get them. WRITE TODAY—BE FIRST—win BIG EXTRA AWARDS or CASH.

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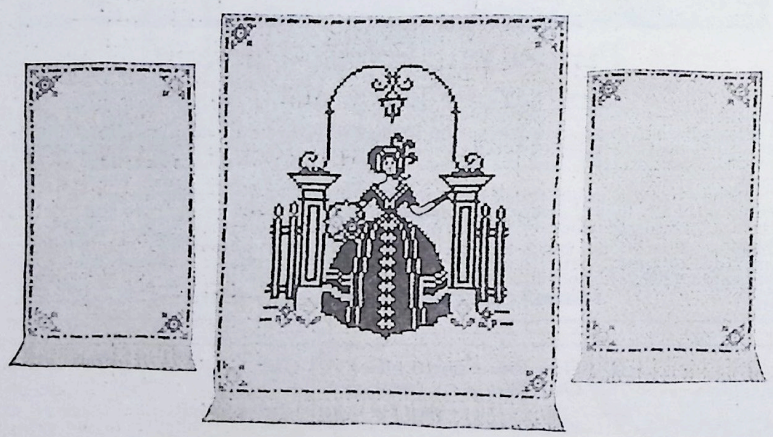
Two Designs Selected for March Shoppers

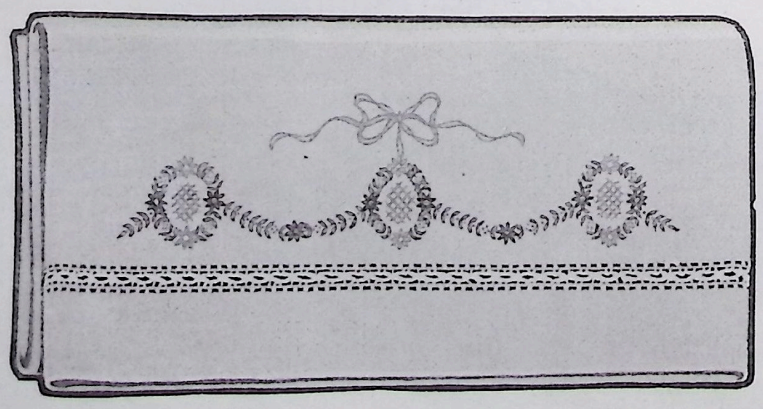
ORDER YOURS



Chair-Set and Pillow for Cross-Stitch

No. 1089N. Chair-Set. Cross-stitch design stamped on fine quality ecru-colored linen. Ends are hemstitched to aid in fringing. Color-chart included. Price per set, **59 cents.** Floss to embroider, 15 cents.

No. 1090N. Pillow Slip to Match 1089N Chair-Set. Cross-stitch design stamped on fine quality ecru-colored linen. Ends are hemstitched to aid in fringing. Color-chart included. **Price, 65 cents.** Floss to embroider, 15 cents.



Crochet Insertion for Pillow Slips New and Different - - - - - - $1.25 *Per Pair*

No. 1095N. Pillow Slips. Forty-two inch Pillow Slips with hemstitched hem, hemstitched to aid in crocheting and stamped for embroidery (working-chart included with full directions for crocheting insertion). **Price per pair, $1.25.** Floss to embroider, 13 cents. Crochet-cotton for insertion, 15 cents. Send to:

NEEDLECRAFT MAGAZINE, Augusta, Maine

Pattern Service to Readers of Needlecraft Magazine

PATTERNS and materials listed will be mailed postpaid, at prices mentioned. Send orders to NEEDLECRAFT MAGAZINE, Augusta, Maine

"Own Room" Linens

No. 34 - 7 - 15. Vanity Set. Hot-iron transfer-pattern, 15 cents. Perforated stamping-pattern, 20 cents. Stamped on cream linen, hemstitched for crochet, 65 cents. Floss to embroider, 10 cents. Crochet cotton, No. 70, for edge, 15 cents

No. 34 - 7 - 16. Runner. Hot-iron transfer-pattern, 15 cents. Perforated stamping-pattern, 20 cents. Stamped on 18-by-46-inch cream linen, hemstitched for crochet, 95 cents. Floss to embroider, 10 cents. Crochet cotton, No. 70, for edge, 15 cents

Needle-Etchings

No. 35 - 1 - 4. Custom House and Market Place. Hot-iron transfer-pattern, 15 cents. Perforated stamping-pattern, 20 cents. Stamped on 15-by-18-inch cream linen, 35 cents. Floss to embroider, 5 cents

No. 35 - 1 - 5. Orchard House. Hot-iron transfer-pattern, 15 cents. Perforated stamping-pattern, 20 cents. Stamped on 15-by-18-inch cream linen, 35 cents. Floss to embroider, 5 cents

No. 35 - 1 - 6. Old San Miguel. Hot-iron transfer-pattern, 15 cents. Perforated stamping-pattern, 20 cents. Stamped on 15-by-18-inch cream linen, 35 cents. Floss to embroider, 5 cents

No. 35 - 1 - 7. Independence Hall. Hot-iron transfer-pattern, 15 cents. Perforated stamping-pattern, 20 cents. Stamped on 15-by-18-inch cream linen, 35 cents. Floss to embroider, 5 cents

Knitted Jumper Suit

(*Illustrated on page 5*)

Yarn required for 16-year size: 12 balls of darker mixture and 5 balls of light, in choice of four color combinations — Blue with green nub and cream with green nub — Black with red nub and clear red — Lipstick and natural with lip-stick nub — Light green with white nub and clear white, $11.05. Circular steel needle, No. 4, 75 cents. Double-pointed bone needles, No. 4, 25 cents a pair

Glorified Ticking

No. 35 - 3 - 1. Brush and Duster Pocket. Perforated stamping - pattern, 20 cents. Stamped on blue-and-white striped ticking, with percale patches for applique, and black and orange bias-fold for edge, 70 cents. Floss to embroider, 8 cents

No. 35 - 3 - 2. Paper and String Pocket. Perforated stamping-pattern, 20 cents. Stamped on blue-and-white striped ticking, with percale patches for applique, and black and orange bias-fold for edge, 65 cents. Floss to embroider, 8 cents

No. 35 - 3 - 3. Breakfast Set. Perforated stamping-pattern, 15 cents. One 16-by-32-inch runner and two 12-by-16-inch place-mats stamped on blue-and-white striped ticking, with percale patches for applique, 50 cents. Floss to embroider, 5 cents

No. 35 - 3 - 4. Chair Seat. Perforated stamping-pattern, 15 cents. Stamped on 17-by-32-inch blue-and-white striped ticking, with percale patches for applique, and blue bias-fold for edge, 40 cents. Floss to embroider, 5 cents

No. 35 - 3 - 5. Clothespin Bag. Perforated stamping - pattern, 20 cents. Stamped on 18-by-32-inch blue-and-white striped ticking, with percale patches for applique, 35 cents. Floss to embroider, 3 cents

Crewel Embroidery

No. 35 - 3 - 6. Screen Panels. Perforated stamping-pattern, $2.50. Designs for three 18-by-69-inch panels stamped on ecru linen, $5.00. Art crash for lining, choice of blue, green, gold, rust, coral or brown, $2.30. Crewel wool to embroider, $5.36

No. 35 - 3 - 7. Wall - Hanging. Perforated stamping-pattern, $2.50. Stamped on 45-by-68-inch ecru linen, $4.30. Sateen for lining, choice of blue, green, yellow, rose or brown, $2.65. Crewel wool to embroider, $5.36

Easy-to-Make Score Cards

No. 35 - 3 - 8. "Wee Hoosie." Perforated stamping-pattern of the design, 10 cents

No. 35 - 3 - 9. Colonial Quartette. Perforated stamping-pattern (four designs), 15 cents

No. 35 - 3 - 10. Airplane. Perforated stamping-pattern of the design, 10 cents

No. 35 - 3 - 11. Scottie. Perforated stamping-pattern of the design, 10 cents

No. 35 - 3 - 12. Basket. Perforated stamping-pattern of the design, 10 cents

No. 35 - 3 - 13. Ship. Perforated stamping-pattern of the design, 10 cents

No. 35 - 3 - 14. Lighthouse. Perforated stamping-pattern of the design, 10 cents

No. 35 - 3 - 15. Baby Buggy. Perforated stamping-pattern of the design, 10 cents

No. 35 - 3 - 16. Fish. Perforated stamping-pattern of the design, 10 cents

No. 35 - 3 - 17. Sports Group. Perforated stamping-pattern (four designs), 15 cents

No. 35 - 3 - 18. Seasons Group. Perforated stamping-pattern (four designs), 15 cents

Wheel-of-Fortune Afghan

No. 35 - 3 - 19. Outfit consisting of one ball of each color (9 balls) to start work, with complete instructions and crochet hook, $3.00. Price of single ball, 35 cents. Price of 3 balls, $1.00

Cutwork for Your Choicest Refreshment Set

No. 35 - 3 - 20. The Cloth. Perforated stamping-pattern, 25 cents. Stamped on 36-by-36-inch cream linen, $1.50. Floss to embroider, 60 cents

No. 35 - 3 - 21. Napkins. Perforated-stamping-pattern, 15 cents. Four 12-by-12-inch napkins stamped on cream linen, 70 cents. Floss to embroider, 24 cents

Junior Needlecrafters

No. 35 - 2 - 21. Personal Motifs. Perforated stamping-pattern of any one motif, 15 cents. (State selection clearly.) Floss, choice of color, 2 skeins for 5 cents

No. 35 - 3 - 22. Child's Dress. Perforated stamping-pattern, 25 cents. Stamped on organdy, choice of maize or blue, 95 cents. Floss to embroider, 10 cents

No. 35 - 3 - 23. "Little Hostess" Luncheon Set. Hot-iron transfer-pattern, 20 cents. Perforated stamping-pattern, 20 cents. Cloth and napkins stamped on unbleached muslin (24-by-32 inches), with yellow percale for applique, 35 cents. Floss to embroider, 5 cents

No. 35 - 3 - 24. Knitting Bag. Hot-iron transfer-pattern, 15 cents. Perforated stamping-pattern, 15 cents. Stamped on 14-by-36--inch tan linene, with peach percale for lining, 50 cents. Floss to embroider, 13 cents

Telephone Set

No. 35 - 3 - 25. A Mat for the Table. Perforated stamping-pattern, 20 cents. Stamped on 17-by-25½-inch cream linen, 50 cents. Floss to embroider, 50 cents

No. 35 - 3 - 26. Elbow Cushion. Perforated stamping-pattern, 15 cents. Stamped on 8-by-15-inch cream linen, with plain strip for boxing, 25 cents. Floss to embroider, 15 cents

No. 35 - 3 - 27. Cover for the Book. Perforated stamping-pattern, 15 cents. Stamped on 12½-by-22½-inch cream linen, with green sateen for lining, 55 cents. Floss to embroider, 30 cents

Two Popular Designs in Crochet

No. 26 - 9 - 1 - D. A Handsome Medallion Border for a Table Cover. Full directions, with illustrations, 10 cents

No. 26 - 9 - 2 - D. A Lovely Centerpiece Simulating the Real Armenian Lace. Full directions, with illustrations, 10 cents

Colonial Mats

No. 29 - 4 - D. Full detailed directions for making the frames and the "wound-and-tied" mats, 10 cents

Colonial Knitted Counterpane

No. 30 - 2 - D. Full directions for counterpane knitted by Mrs. Coolidge while in White House, 10 cents

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Working-chart of letters of alphabet in arrangement for single initials or monograms, for filet-crochet or cross-stitch, 10 cents

Special perforated stamping-pattern of any one initial in 4-inch, 2½-inch, 2-inch and 1½-inch sizes, 15 cents

Stamping-paste, blue or white, for transferring perforated patterns, 10 cents and 25 cents a box. (Anyone ordering perforated stamping-patterns for the first time will also need to order a box of stamping-paste)

Steel knitting-needles, 12-inch, sizes 2, 3 and 4 (Standard gauge), 60 cents per pair

Circular steel knitting needles, sizes 2, 3 and 4 (Standard gauge), 75 cents each

Glazine-finished cotton wadding in 81-by-96-inch sheet for quilt interlining, 75 cents

Penelope canvas for cross-stitch, piece 18-by-27 inches, 35 cents

Aida linen canvas — size 18-by-36 inches — for cross-stitch embroidery, $1.25

Hardanger cloth, 40-inch width, $1.45 a yard

Extra soft knitting-and-crochet cotton for bedspreads, choice of white or ecru, 30 cents per ball. (400 yards to ball)

Crochet cotton, in sizes and colors, 15 cents per ball

Rug-yarn, all colors, 50 cents per 4-ounce skein

Mothproof, fadeproof rug-yarn, all colors, 28 cents per 1-ounce ball

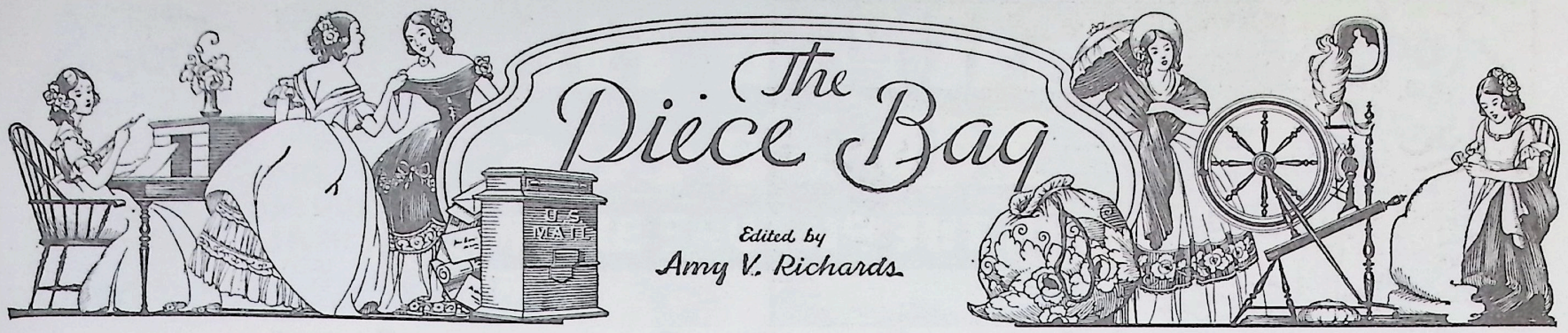
Adjustable hairpin staple, 10 cents

Rug hook, No. N25, 25 cents

Box of crayons for tinting fabrics — 24 colors, 30 cents

NEEDLECRAFT MAGAZINE, Augusta, Maine

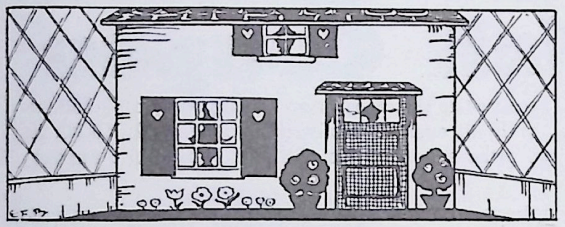
ALL ADVERTISEMENTS in Needlecraft Magazine are absolutely guaranteed if we are notified within three months of the purchase that the goods are not as represented.



The Piece Bag

Edited by
Amy V. Richards

FOLDING SCREEN PLAYHOUSE — The gift of gifts for any small girl is a playhouse. The folding screen type is easily made by a handy daddy and co-operative mother. It is easily tucked away in a closet when not in use, also. The house is made of wallboard, and may be a two-paneled screen to be used in the corner of a room, the wall serving as the other two sides of the house; it may be of two screens of two panels each, thus making a four-sided house which can be set up anywhere; it may be simply one piece of wallboard, set up across a corner of the room, with a small door cut in it for entering. Screen panels are put together with strong hinges, and may be fastened to the wall of the room with metal hooks which fit into metal eyes screwed into the wall. These are not painfully conspicuous when the house is taken down. When two screens are used, these hooks and eyes hold the sections together on two sides. When a single piece of board is used, it is hooked to the wall at both sides. The outside of the wallboard screen is made to represent



the outside of the house as much as possible. Windows are cut, but no glass is used to avoid, breakage. Window-frames and corner boards are made with wooden strapping or bands of wide gummed parcel-tape. Green shutters are painted right on the house. Hollyhocks may be painted up the sides of the "house," or rambler-roses. On the two- or four-sided screens, a front door is painted on one panel. The child enters the house by unhooking one side of the screen, but Imagination will use the door! The house may be painted a creamy plaster color outside, and the walls inside may well be papered to match the room the children play in. A simulation of a sharply pitched roof may be given by painting a suggestion of eaves and shingles along the top part of the screen.

PICK YOUR PRIZE — One of our Georgia friends says that the prize-giving moment at most bridge or other parties often seems a bit stiff and ungracious to her, so she tried the following little trick on her guests and was rewarded by a pleasant moment of surprise and laughter as a result.

She purchased as many fat little lollipops as there were guests (minus two — one would be the first-prize winner and one who would be the consolation-prize winner). Then she purchased a small bottle of perfume as near the size and shape of a lollipop as possible. This she tied to a lollipop stick and wrapped in paper and colored cellophane so that it could not be distinguished from a real lollipop.

To the stick of each lollipop she tied a piece of baby ribbon about ten inches long. She then placed all the lollipops, the real and perfume one, in a box, left the ends of the ribbon hanging out, and put on the box cover.

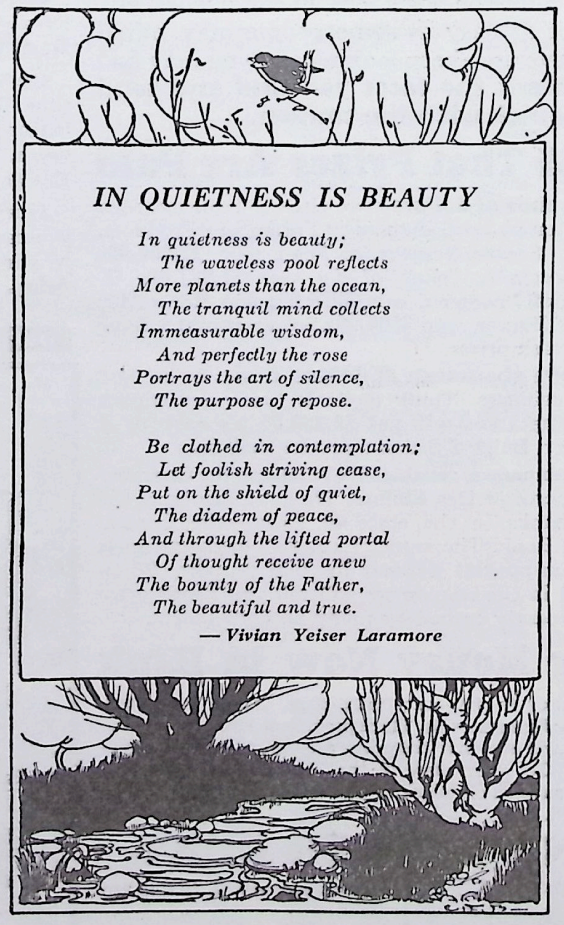
After awarding the honor prize, she invited the winner of the consolation prize and all the other players to gather 'round and each one to choose a ribbon hanging from the box. Then she removed the box cover and told them to pull in their "fish." This they did — and gleefully unwrapped their gay lollipops, expecting them to be all alike. The sudden revealing of the one little lollipop that isn't "true" brings a squeal of triumph from the lucky one who has a dram of the sweetest to smell instead of to taste. And no prize-awarding that permits every player to be a potential — and surprised — winner, can be in any degree stiff or ungracious.

A QUILT CLUB — A group of twelve young women organized a quilt club of a rather unusual type. They had all expressed a desire for a really lovely hand-made quilt, but all admitted that they were prone to start such things and never finish them because they let the work drift along. So someone suggested that they make a social club of this quilt business and make a quilt a month by the pleasure route. First, numbered slips of paper were dropped in a bag and each girl put in her hand and drew a number. This number indicated which month she would receive her completed quilt, and which month she would be hostess to the club for its two meetings. The work was mapped out in the following fashion: A quilt design requiring twelve decorative blocks was chosen. A club meeting was held every two weeks. At the first meeting each girl made one quilt block. The cutting out of the materials for blocks and joining strips was done teamwork fashion. The finished blocks and cut strips were left with the hostess. It was her duty to run the blocks and strips together on the machine and set up the quilt in the frame before the next meeting. At the second meeting the quilting was done and the edges finished off. The completed quilt was left with the hostess. It is amazing what twelve busy women can do in one afternoon!

Before choosing the quilt design, a thoughtful conference was held with loads of magazine clippings under consideration. As not all wanted to make the same kind, each hostess was allowed to select the design she wished, but they tried to choose designs for which they could use the same materials. They purchased their lining fabric, material for plain bands, and certain needed colors in prints, which their united piece bags did not afford, all together and in this way saved an appreciable amount on the cost. They also purchased a quilting-frame together, figuring that it would earn its way in making twelve quilts. They were able to rent the frame to several individuals and church groups much to their delight, so that soon paid for itself. The frame was passed along from one hostess to the next each month.

Tea and talk and teamwork on the quilts proved so much fun for the group last year that they are considering another "swing around the circle" this season . . it's a toss up whether it is to be quilts again or afghans.

Naturally the lucky lady who draws the number one slip is pretty much thrilled to have the first quilt finished, but the one who draws number twelve knows in her heart that it would probably take her a year to finish her quilt all by her lonesome, and she is well aware that after so much quilting practise the twelfth edition is very likely to be the most finished product of them all.



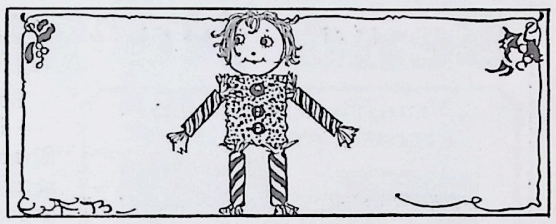
IN QUIETNESS IS BEAUTY

In quietness is beauty;
The waveless pool reflects
More planets than the ocean,
The tranquil mind collects
Immeasurable wisdom,
And perfectly the rose
Portrays the art of silence,
The purpose of repose.

Be clothed in contemplation;
Let foolish striving cease,
Put on the shield of quiet,
The diadem of peace,
And through the lifted portal
Of thought receive anew
The bounty of the Father,
The beautiful and true.

— *Vivian Yeiser Laramore*

DANGLE DOLLIES — Funny little creatures which can be presented to visiting young neighbors, or to juvenile relatives who come to call. "Sick-a-beds"



find it amusing to wake up any morning and discover a Dangle Dolly swinging from the bedpost.

To make a Dangle Dolly, buy a powder-puff in a round cellophane container; a pretty colored rubber sponge, oblong in shape; four sticks of candy, paper wrapped. With a long needle run a stout green thread up through the length of the sponge and then up through the powder-puff container and out at the top. Run the thread back of the puff and not through it, as it is easier than trying to run it through the puff in the case. Make a loop of the thread at the top for hanging. Sew the candy sticks to the sponge to make arms and legs. The twists of paper at the ends of the stick give you material to sew through. From black paper cut out pieces to represent eyes, nose and mouth, and three round buttons. Glue the features to cellophane over the puff to make a face, and glue the three buttons down the front of the sponge.

WHO HAS MY HEART? — This game for a youngster's party is simply an adaptation of the ring-on-a-string idea. Guests stand in a circle with hands joined and a Heartless One stands in the center of the circle. Someone in the circle has a silver heart in his hand. The guests swing their hands in front of them passing the heart from hand to hand rapidly. The one at the center says, "I have lost my heart. Who has it?" Then quickly whirls about and points to the suspected victim, saying, "You have it!" The victim so accosted must open both hands at once to prove his or her guilt or innocence. If caught with the heart in hand, the one in the ring must take the place of the Heartless One at the center of the circle.

RUG REMEDY — Here is a way of giving a new tone to a faded or over-bright rug that does not fit into the color scheme. Prepare a dye-bath of the desired shade. Clean and dampen the rug and place it flat on a generous layer of newspapers, then apply the hot dye with a scrub-brush. Any color may be used, but the original color must be taken into consideration. For example, a soft red applied to a tan rug may make a rich, even shade of brown, or applied over a bright green will make an attractive gray-green. When a rug design contains a few colors which are too bright or too light, dye may be applied to these spots to neutralize the color, and then a wash may be put over the whole to make the colors harmonize.

100 OTHER CASH PRIZES
1ST PRIZE $1,000.00
Can You Find 10 Faces IN THE PICTURE BELOW?
$5,000.00 IN CASH TO BE PAID
OVER 100 PRIZES IN ALL

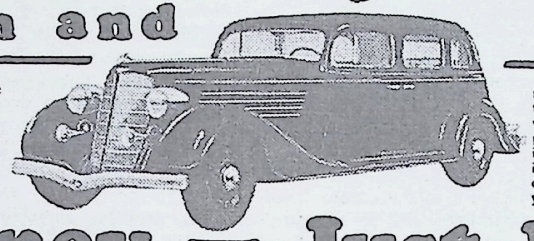
Answer Quick! Get the Opportunity to . . .

Win $2,250.00

or Buick Sedan and $1,250.00 Cash!

Here's a lot of cash for someone. Would you like to have it? We are going to pay over **$5,000.00 in big cash prizes.** Can you find ten of the hidden faces in the picture? Look sharply and mark the faces you find. Then fill in the coupon, mail quick, and **you will receive opportunity to win as much as $2,250.00.** Some one, maybe you, will receive a new Buick Sedan and if prompt, $1,250.00 cash extra or, if all cash is preferred, $2,250.00.

Surely you would like to have this magnificent prize. Think what you could do with all this money at one time. It would come in pretty handy right now, wouldn't it? **We want people everywhere to have the opportunity to share in this great distribution of money.** This is our unique way of advertising. Besides the First Grand Prize of **$2,250.00** including promptness, there are 100 other big, grand prizes. The Second Grand Prize is a DeLuxe Chevrolet Master 6 Sedan or **$750.00** cash. Third Grand Prize is DeLuxe Ford V-8 Sedan or **$600.00** cash. Fourth Grand Prize is **$150.00** cash and many others. Thousands of dollars in special cash rewards. **Mail your answer on the coupon today.**



Send No Money — Just Mail Coupon

Pennsylvania Woman Recently Won $2,250.00

Nick Pappas
New York

Sophie A. Griesser
Pennsylvania

Georgia A. Johns
Kentucky

Marguerite Francis
New Mexico

Robert C. Rick
Pennsylvania

Mrs. Billie Crowley
California

Study the picture of the country road and see if you can find ten of the hidden faces. Sharp eyes may find them. Some of them look straight at you, some are upside down, others are sidewise. Look for them in the clouds, tree, around the dog's legs, in the bushes, etc. It is not as easy as some people may think. Don't give up—keep looking and you may find them. **Mark the faces you find and send to me quick with the coupon.**

Proof That Prizes Are Paid

Thousands of dollars have already been awarded to many happy prize winners by Paramount Products, Inc. Mrs. Sophie Griesser, of Penn. won **$2,250.00;** Mrs. Georgia A. Johns, of Ky. won **$1,987.00;** G. Giebink, of Michigan, won **$975.00;** and Edna Mahoney, of Illinois, won **$500.00;** Scores of others have won big cash prizes.

And now thousands of dollars more, to be paid to prize winners. Think of it! If first prize winner (and prompt) **you will get $2,250.00 all cash** or if you prefer, Buick 8 Sedan and $1,250.00 cash.

This company is reliable. We belong to the Chamber of Commerce of Des Moines. We bank at one of the largest banks in the state of Iowa,—the Central National Bank. The money to pay all of the prizes is already on **special deposit** for that purpose. When you send in the coupon we will tell you about prize checks recently cashed by many happy winners.

Prize Money Now in Bank

The money to pay every prize is on deposit in the **big, strong Des Moines bank.** Three prominent Des Moines business men will see that the prizes are awarded honestly and promptly Get your share of the $5,000.00 in cash prizes, besides thousands of dollars in special cash awards. Over 100 prizes in all.

SEND ANSWER QUICK

Remember **send not one penny** with your answer. **All you do now is to find ten faces** if you can and mail the coupon. Send answer right away

Hurry! Just mark the faces you find and send with the coupon right away This gives you the opportunity to win $2,250.00 First Grand Prize. Someone wins. Maybe you Mail your answer quick. **Don't delay. Do it today.**

$1,250.00 EXTRA
Send answer quick and we will tell how the winner can get $1,250.00 extra cash—
FOR PROMPTNESS

PARAMOUNT PRODUCTS, INC.
Dept. 330 Des Moines, Iowa

You will receive the Buick 8 Sedan and if prompt, $1,250.00 cash extra, or if all cash is preferred, you get $2,250.00, if you win first prize according to the plan which the answer will bring.

You cannot lose anything. Send in this coupon and we will give you the opportunity to win the $2,250.00 First Grand Prize. Don't put it off until tomorrow It may be too late. **Do it today—Right Now!**

Oh boy! what you could do with $2,250.00 cash all at one time. Think of the joy of having the money to provide the better things of life. New clothes, furniture, bills paid, a new home, education, travel, etc. Nothing hard to do now. But act quick.

Hurry—mark the faces you find. Just mail the coupon if you can find ten hidden faces. This gives you the opportunity to win the $2,250.00. **Send your answer quick. Don't delay. Mail your answer today.**

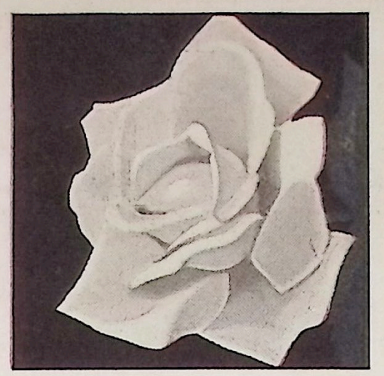
OVER $10,000.00 RECENTLY PAID IN CASH PRIZES

Dept 330 I found_____ faces.

My Name_____

Address_____

City_____ State_____



Add these *Twelve* Roses to Your Garden—*Cost-Free*

2 Red Roses — 2 Pink Roses — 2 White Roses
2 Crimson Roses — 2 Yellow Roses — 2 Variegated

These are Everblooming Hardy Hybrids

OF course you have roses in your garden, but have you all the roses you want? Have you all the varieties in this new collection? Don't let anyone tell you that oldfashioned roses are the equal of these new everblooming varieties. They are not to be compared when you consider that now your rose garden does not pass with the month of June. Your everblooming roses will continue to bloom through August, September and sometimes in October. Last fall in this far north country, these everblooming roses came into bloom in Augusta, Maine, during October. This was unusual. But it is not unusual to have blooms in September.

The roses we send you are carefully packed and we guarantee safe delivery by prepaid parcel post. But that is not all These hardy vigorous bushes averaging 8 inches in height are guaranteed to live and bloom. We promise to replace free of charge all which do not live and bloom to your satisfaction. Many of them will bloom the first year but naturally it is only after several years that they come into their full power. Here are the twelve varieties we will send you in this collection: Should it not be possible to furnish the variety listed we guarantee to send a rose of equal value, and bearing the same general description.

12 VARIETIES

1. *Grussan Teplitz—Velvety red*
2. *American Beauty—One of best reds*
3. *Crimson Queen—Velvety Crimson*
4. *Crusader—Vigorous double crimson*
5. *Columbia—True Pink*
6. *Radiance—Rose Pink*
7. *Madame Butterfly—Variegated*
8. *Sunburst—Rich yellow*
9. *Talisman—Gold orange variegated*
10. *Golden Ophelia—Golden yellow*
11. *Snow Flake—Pure white*
12. *Perle von Godesburg—White with yellow center*

DELIVERY. All orders will be filled at once, unless you request otherwise, or unless we know that freezing temperature prevails. Order now to insure promptness, but if you wish us to hold your order until planting time in your section of the country, tell us on your order. We will gladly do so. *Canadian.* Because of new Canadian postal regulations, we cannot send plants into Canada.

No more trouble planting or caring for your roses

Picture Chart Free

"My Neighbors Have Now Copied My Thrifty Way of Building Up a Rose Garden of My Own. But I Don't Care I like It!"

"SEVERAL years ago, I sent to Needlecraft for the collection of Everblooming Roses given with two subscriptions. When I told my friends what I had done they laughed; said they will never grow and if they do grow they will never bloom. I felt discouraged but when the bushes came all nicely packed in moss and waxed paper my courage began to revive and in high spirits I set out my bushes. Now, that garden of mine is the talk of the town. Each year now I send for a new collection of Needlecraft's rose plants and so do my friends and we have great times together in comparing notes and watching our gardens grow."

"I started the fashion in my neighborhood of rose gardens that expand each year. I had only a few to begin with but my native thrift came into play and I got the free collection Needlecraft was offering that year. That was seven years ago. Now I have fifty-eight hardy everblooming roses that have survived and flourished. They were small to begin with. They now have ample wood growth but I cut them back mercilessly each year. My neighbors have all copied my thrifty method. But I do not care — I should say not. I like it. Our particular street is a regular rose bower from June thru late September every year."

A New Picture Planting Chart Free If You Are Prompt

We have prepared a new picture planting chart which completely erases all chances of failure simply because you didn't "know how" to plant your new bushes and care for them. Illustrates and charts soil, fertilizer, depth to plant. how to prune, how to care for in winter, etc. Every rose-grower should have this chart. Hang it up where you keep your garden tools. Size 11-by-16 inches. To insure prompt mailing of your order we promise to send you this chart absolutely free with every rose-garden collection ordered within the next fifteen days, or as long as our supply lasts. We guarantee a copy to you if you order this month.

Don't Be Without This New Collection

How To Get Yours. Ask two of your friends to let you send in their subscriptions to Needlecraft Magazine at 50 cents each. If you want to you can count your own renewal as one of the two subs. We cannot send the roses for your own subscription alone—you must send one other sub not your own and it must not be a "gift" subscription. The subscriber herself must have paid for it. Send the money ($1.00 in all) and the two subscribers' names and addresses. Write your own name and address plainly and mark your name *Club-Raiser.* We will send each subscriber this magazine one year and we will send you, free and postpaid, this year's Big Rose Garden Collection. Be sure to order by name and by Gift No. 4481. If you are prompt we will add the free chart described above. Send to

NEEDLECRAFT MAGAZINE
Augusta, Maine

–take it from me
Chesterfields are Milder

–take it from me
Chesterfields Taste Better

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